THE

NATURAL ART OF SINGING

CLASS BOOK

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in MILTON, Pennsylvania.

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THE

NATURAL ART OF SINGING CLASS BOOK,

FOR

TEACHING SINGING CLASSES,

AND ORGANIZING, INSTRUCTING, AND TRAINING

CHOIRS, SINGING ASSOCIATIONS AND MUSICAL CONVENTIONS.

BY

A. N. JOHNSON.

MILTON, Pennsylvania.

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CONTENTS.

This book contains an unsurpassed collection of Vocal Music for general and social singing.

The tunes and pieces are placed in such an order as to form, with the

explanations, a complete study of the Natural Art of Singing.

Ignorant singing is not only useless, but liable to injure the vocal organs, People should not sing at all, until they know, at least, as much about the real nature of singing as the study of the natural art of singing teaches. The difference between the study of the natural art of singing and the study professional singers have to learn, is explained in Chapter Seven, on page thirty-seven.

AN ILLUSTRATION OF SINGING.

A stove is, or might be, manufactured in the following manner. First, it is cast in a mould. Then it is taken to finishing room No. 1. When placed in this room it is a stove in shape, but so encrusted with slag and sand that it is good for nothing. The workmen in this room scrape off all excrescences, and make it so that nothing adheres to it that does not belong to it. It is now a stove of some value. It is then taken to finishing room No. 2, where it is made as strong and useful as possible. It is now a useful stove, but there are no ornaments on it. It can now be taken to room No. 3. where workmen will nickle-plate it,-to room No. 4, where bronze ornaments will be put on it,-to room No. 5, where brass ornaments will be put on it,-or to other rooms where other things will be done to it, to make it handsomer and more valuable.

The manufacture of this stove illustrates the nature of the art of singing. To understand it, it will be necessary to read pages 34, 35, 36 and 37.

The Musical Words of Command do for a tune what the finishing rooms do for a stove. Word of Command No. 1 makes the performance of a tune what finishing room No. 1 makes a stove. Word of Command No. 2 makes the performance of a tune what finishing room No. 2 makes a stove. The other Words of Command do for a tune what the other finishing rooms do for a stove.

A stove must be cast or it cannot be finished at all. A tune must be sung in the Anyhow style until the singers are familiar with it, or it cannot be sung in obedience to Musical Words of Command at all. When the stove is in the condition in which it was cast, it is good for nothing. When a tune is in the condition in which singing it in the Anyhow style leaves it, its performance is good for nothing. The workmen in finishing room No. 1 must have the cast stove, or they cannot finish a stove at all; but they do singing of as good a quality as ordinary singing well can be!

not care how it was cast. The Words of Command must have a tune which has been learned, or they cannot produce a fine performance of it at all, but it is no matter how it is learned, whether by note or by rote. It is not until the stove has passed through finishing room No. I that it is good for anything. It is not until a tune is sung in obedience to Musical Word of Command No. 1, that its performance is good for anything. Finishing room No. 2 makes the stove as strong and useful as it is possible to make it, but with nothing ornamental on it. Musical Word of Command No. 2 produces a bold, fearless performance of a tune, but with no shades of expression in it. If it is desired to make the stove ornamental, it must be takeu to other finishing rooms besides Nos. 1 and 2; which ones must be determined by what kind of ornaments it is desired to have on it. If it is desired to have various shades of expression in the performance of a tune, it must be sung in obedience to other Musical Words of Command besides Nos. 1 and 2; which ones must be determined by the shades of expression it is desired to have in it.

THIS AND OTHER BOOKS.

Singing was created to produce beneficial influences upon the mind and heart. Its laws show that it will not do this unless it is performed in the manner represented by the foregoing illustration.

Books full of tunes with no instructions have been in general use in America for some years. Their prefaces tell people that if they sing those tunes they will derive all the benefit from singing it was created to produce! As they say nothing about the way a tune must be performed in order to impart this benefit, the belief has become general in America that there is some mysterious virtue in tunes which will cause them to produce these beneficial effects, even if they are squealed, squalled, or croaked out auyhow! The result is, that the singing common in American meetings in which singing is one of the exercises, is of the same quality that the stove in the illustration is, before it has passed through its first finishing room!

There are as many unusually interesting tunes and pieces in this, as can be found in any one book. But this book does not allow singers to suppose that there is any virtue in a tune. It shows that what causes delight, enjoyment, and impressive effects in the art of singing, is all in the way a tune is performed .- and it shows a company of singers how to perform a tune so as to derive all possible delight, enjoyment, and benefit from it.

The use of those books has made general American singing of as bad a quality as singing well can be! The general use of this book will make

ONE PERSON.

The singing of a company of persons cannot be good for anything unless it is controlled by "one person." A Singing School, to be good for anything, must be under the control of "one person," who knows how to teach, A Choir, to be good for anything, must be under the control of "one person," who knows how to conduct. And so on. The only way to have good singing, therefore, is to induce some "one persou" to qualify him or herself to teach, conduct, or control it. A gentlemau or lady member of a church who has any taste for such work, cannot do a greater service to the church than by making him or herself skilful in controlling singing. One who can skilfully conduct a singing school or association, and thus furnish delightful enjoyment and recreation to those who enjoy music, is a blessing to any community. The following "Directions," given in language addressed to those who have never taught a singing school or conducted a choir, will qualify any lady or gentleman who can play a reed organ or sing, to be such a "one person," if they have any inclination for such work.

SINGING SCHOOL DIRECTIONS.

Commence by requiring your school to sing the verse of "Nearer, my God, to Thee," on page 7. Let those who do not know it, learn it by imitating those who do. If none know it, have them learn it by imitating you. Have them learn all tunes which they are required to sing by rote, in the same way, as is taught in Chap. II (page 6). Occupy not less than half an hour in singing by rote. A baby must occupy some time in learning to speak words by imitating those who know how to speak them, before it begins to spell words. Beginners must occupy some time in learning to sing tunes by imitating those who know how to sing them, before they begin to sing by note. As the object of singing by rote is to exercise the vocal organs of the learners in producing singing tones, it is no matter what tunes they sing. It will be good policy to select those which will interest them. For this first lesson, perhaps it will be best to take such as some of them know, or cau easily learn. The words on page 9, sung to "Coronation," and the words on pages 7 and 8, sung to similar old tunes, if the tunes printed on these pages are too hard, will be good tunes to begin with. When you are selecting tunes to be sung by rote in this or future lessons, you will find those between pages 35 and 58 good ones. You can select interesting tunes for this practice, however, from all parts of the book.

After occupying about haif an hour in thus singing by rote, commence the study of Part II (page 61). At this first lesson, make your scholars

words, without using the printed explanations and questions, if you wish. You can teach at! chapters in this way, if you prefer. If you have any time left, conclude your first lesson by some more practice by rote.

What will be a very good way to teach one singing school, might be a very bad way to teach another singing school. A singing school book, therefore, cannot be made so it can be studied straight through, like an arithmetic. Enough is placed in each chapter in this book to teach any singing school you can have. It is not the design, though, that you shall use the whole of every chapter, but you must select from each chapter what is exactly adapted to the school you are teaching. For example, if your class sing pages 137 and 138 well, they will have learned all that chapter teaches. If they become able to sing all there is in that chapter, they will become able to sing the most difficult pieces in the key of three sharps they will ever meet with in ordinary music. You will have to judge how much of that and every other chapter you had better teach to the school you are instructing. Spelling book scholars only become skilful in spelling and reading ordinary words, while they are studying the spelling book. In after life, when they come across difficult, uncommon words, they make themselves able to spell and read them when they meet with them. If you choose, you can consider that you have done your duty when you have made your scholars able to sing common strains of music by note,-and whenever, in the future, they come across difficult, uncommon strains, let them make themselves able to sing them when they meet with them.

Directions for giving your first lessou are printed in the foregoing remarks. You must have similar directions for every lesson, so that when you are giving it you will know exactly what to do, and your scholars will never see you hesitate, in doubt what to do next. But from what has been said, you can see that no one can prepare those directions but yourself. You must be prepared to give a part of each lesson from the Part I portion of this book, and a part of it from the Part II portiou. The following hints will aid you in preparing the Part II portion.

You can select your lessou from several chapters, if you think best. For example:-" Chap. VII (page 66),-one page of Chap. VIII,-one page of Chap. XII,-Chap. XIII, without any of its tunes except Nos. 3 and 10,-and Chap. XIV, with its first tune,"-would make an interesting lesson, when the class are studying in that part of the book. When you skip about so, however, you must be eareful to teach the important subjects which you skip, in some future lesson. . . . You can omit some chapters and not teach them at all, if you judge best. Chap. XI (page 69) is an example of one that can be omitted. . . . You can teach the chapters in a different order from that in which they follow each other in the able to do what Chapters I, II and III teach. Explain them in your own book, if you prefer. For example, you can explain the first half of Chap. XVIII next after Chap. XII,—and then teach Chap. XIII, as requiring singers to practice the Key of the Second Space, if you think it would be better for your class to do so, that to follow the exact order printed in the book. Thus, you see, that in making your preparation for the TIII portion of your next lesson, you are at liberty to select any subjects you judge will be best for that lesson. The tunes in one part, on page 157, should have been at the beginning of that chapter. The tune in four narts, on nace 160, should have been at the end of that chapter.

The left hand side of page 5 describes the nature of the art of singing. Part I teaches how to learn a tune by rote, and how to do those things which must be done to it after it is learned to make it produce a good effect. The right hand side of page 61 describes what Fart II teaches. As it is the popular belief in America that learning Part II is learning all there is to learn in the art of singing, before you do anything about preparing the Part I portion of your lessons, try and get a clear idea of the fact that what Part I teaches has a hundred times more to do with causing singer to produce fine singing, than anything they would become able to do by spending a life-time in the study of Part III Do this by attentively reading Chap. III (page 34), and the "Illustration" on page 2,—and by making your own voice able to do what Chapters IV and VI (pages 34 and 37) require to be done.

When your class attends to Part I, they will be learning tunes by rote, or practicing Musical Words of Command. What ones you will have to be have eitle when you prepare directions for your next lesson. If they should sing Drill Exercise No. 1 (page 36), and obey Words of Command Nos. 1 and 2, all who listen to them would consider that they sang that tune "splendidly". Make them able to do that at your second lesson, and they will have learned how to perform a tune "splendidly" in two lessons of your school! The "Illustration" on page 2 shows that it is no matter which word of command you teach next to No. 2. You can select any you please. Very likely you will only have time to make your school familiar with a few of them.

You must keep the eyes of your scholars "sparkling with interest and enjoyment!" all through schol losson, just as a first-rate, wide awake public speaker keeps the faces of his audience "beaming with interest "all through his speech. If does it by skilfully changing the tones of his voice or his subjects, before his speaking becomes monotonous. You can do it by skilfully changing from a subject in Part II to a subject in Part II, before attention to any one subject becomes monotonous. One of the Words of Command in Chap, XVI (page 51) will enliven the scholars, wherever one of them is practiced, and it may be a good plan to practice one of them wheever the scholars where been devoting some time to a dry subject.

Perhaps the following would be a good way for your school to study Part I. Close your course of lessons with such a Public Recital as is described on page 59. Make up your mind before your second lesson, what pieces you will sing at it and what Words of Command you will use in it, so that it will be something like the Pattern on page 60. Then let all that you have your school do when they are attending to what Part I teaches, be a preparation for this closing public performance. If you do so, you will have the school learn the tunes you have selected, by singing them in the Anyhow style first, either by rote or note. At another time you will have them become able to sing them and obey Words of Command Nos. 1 and 2. At other times, you will have them become able to sing them and obey such other Words of Command as you decide to use in your Public Recital. By the time they have finished the course, they will be able to sing every piece you have decided to sing at your closing public performance, in obedience to Words of Command Nos. 1 and 2, and some of them in obedience to the other Words of Command you have decided to use. You will find it an admirable way to help keep up a wide awake interest in the exercises of the school, to vary the exercises by every now and then turning aside from the other exercises, and singing one of these tunes which they have become able to sing, and obey Words of Command Nos. 1 and 2. If your school can give such a Public Recital as Chap. XXIV (page 59) describes, and keep an audience highly interested in listening to it, it will prove that you have taught your school how to sing, not only correctly, but exceedingly

CHOIR DIRECTIONS.

Showing a Conductor how to organize and train a Choir to sing as the Natural Art of Singing requires.

Invite all in the congregation who can sing well enough to sing a tane by rote, to become members of your choir, provided they will agree to attend a weekly choir meeting. Do not have any other condition, but welcome all who will agree to this one. Do not suppose, though, that they will be regular in attendance because they agree to come. They will not come unless you make your practice meetings instructive, useful, and intensely interesting. To make them so all of your instructive, nseful, and intensely intereste to interest the members, must be out of a book like this. You must not use a church music book for any other part of your practice meeting exercises than those that prepare for the next Sabbath. You can select the tunes and pieces for the Subbath services from church music collections, but all of your other exercises must be out of this book. If you try to instruct and train your choir by singing out of a church music book, your choir meetings will be so dry, stale, wishy-washy, and evidently useless, that even

EXPLANATION.

duty will not make many of your members regular in their attendance. Twelve to fifteen year old girls can sing church music every whit as well as adults. Have as many of them in your choir as you can.

At your first choir meeting, proceed as if all of your members are novices in the art of singing, and be prepared to commence a regular course of instruction and training, that will, in the course of time, make them such intelligent and skilful singers, that all of them will be able to do everything which the different chapters in this book require singers to do. Very likely at your first practice meeting, and in the first Sabbath service, they will sing no better than people sing in prayer meeting, but be satisfied with that, and lay your plans to make them able to sing a little better every week, until you finally make them a choir that will sing as well as it is possible for a choir to sing.

Here is the "plan" of instruction and training you must pursue. You must have two "grand divisions" in the exercises of each practice meeting. One to be a regular, systematic course of instruction, drill and practice, which will finally make your choir able to do, skilfully and perfectly, everything the chapters in this book teach singers how to do. The other to be a preparation for the next Sabbath. Call one the "training" part of the choir meeting exercises, and the other the "preparation" part. Use only this book in the "training" part. Use your church music books in the

"preparation" part.

Page 34 shows that two very different things have to be done to a tune ; one to learn it, and the other to perform it effectively. You must work persistently, to make your choir skilful in doing both of these things. To make them skilful in learning tunes, you must gradually make them able to do what all of the chapters in Part II require to be done. The foregoing "Singing School Directions" will show you how to do that. To make them skilful in performing tunes, you must gradually make them able to do what all of the chapters in Part I require to be done. Each of these chapters explains how you must make singers able to do what it teaches. When your choir can do perfectly all that Part I requires a company of singers to do, it will be one of the best choirs in the country. It would be a "startling" revelation to an old fashioned choir conductor, to be told that a choir cannot be good for anything, if it practices out of nothing but church music books, but must do its drilling out of a book like this. Here is another "startling" fact. A choir must practice every Musical Word of Command at enery practice meeting, after they have once learned it; just as all military companies "shoulder arms" "order arms," and practice their other words of command, every time that parade. No choir will ever perform tunes effectively and impressively, unless they make every Word of Command "stay learned," by practicing it at least once at every practice meeting, after they have once learned it!

In the "training" part of each choir meeting, then, you must sing only from this book, and so you must use this book to do all that is done to instruct, train and interest your choir at their practice meetings. How you must instruct and train them has been explained. To interest them, you must prepare for each practice meeting before hand, in the way the foregoing Singing School Directions say that lessons must be prepared, and you must "keep an eye" to making your choir enjoy and be deeply interested in the practicing meeting exercises, in the same way singing school scholars must be kept interested. For each practice meeting, select some interesting pieces from different parts of this book,—and sing some in the Anyhow style, -some in obedience to Words of Command Nos. 1 and 2, and some in obedience to other Words of Command,—for the sole purpose of making the choir interested in the choir meeting exercises. Their regular attendance at practice meetings will depend entirely upon your keeping them interested. 'Nothing would keep a "wide awake interest" in your choir meetings alive, better than to occasionally prepare and give such a Public Recital as is explained on page 59. -inviting a church full of people, free, to listen to them, or having an admission fee, devoting the proceeds to some object the choir are interested in.

The laws of the science of music demand that music of the class church music belongs to, shall be performed in the following way. It must be sung by a large chorus choir of mixed voices. This choir must be able to do everything the chapters in a book like this teach singers to do. When this choir sing in the exercises of public worship, they must have no other object than to affect the minds and hearts of the worshippers, by impressing the sentiments contained in the words sung upon them. To do this they must sing every piece in obedience to Musical Words of Command Nos. 1, 2, 6 and 10, at any rate, -and to other Words of Command, if those Words of Command will make the words that are sung more effective and impressive. So if you have such a choir as following these directions will make, you can have the satisfaction of knowing that you have singing in your church such as the laws of the science of music demand. With such a choir to lead, people in the congregation can sing properly; but they cannot, without such perfect singing to imitate.

The laws of the science of acoustics show how a church building must be proportioned to be good to speak, sing, and hear in. Numerous churches in America have preferred not to conform to these laws. The last paragraph in Chap. XXII (page 58) mentions one. This does not prove though that they were wise to ignore those laws. Most churches in America prefer not to conform to the laws of the science of music, but that does not prove that they are wise in ignoring them.

These directions tell how to have a Natural Art of Singing choir. They do not tell how to have an Artistic Art of Singing choir. Chapter VII (page 37) explains the difference between them. In New Yor's city, the churches which have artistic choirs pay the members, on an average, \$600 a year each. Nothing can be more foolish than for a church which cannot have a choir of skilful, artistic, professional singers, to imitate wealthy churches that can, by having a choir of half a dozen ordinary singers. All choirs not composed of highly skilful professional singers, should be large chorus choirs, trained and disciplined as these directions direct.

ACKNOWLEDGMENT.

Mr. J. C. JOHNSON is one of the very best of writers of words for music. Mr. J. H. TENNEY is one of the very best of composers of the kind of music Natural Art of Singing singers delight to sing. The kindness of these gentlement in furnishing so many contributions to this book, is gratefully acknowledged.

PART I. INSTRUCTIONS IN THE ART OF SINGING.

INTRODUCTION.

The things which must be clearly understood in order to sing correctly are called the PRINCIPLES of the Art of Singing. As no one can sing correctly who does not clearly understand the Principles of the art, whenever a Principle is explained, learners must be sure to study and consider it until they are certain that they clearly comprehend it.

This book explains all of the Principles of the Natural Art of Singing. There are two classes of these Principles. One class refers to what must be done in order to learn a tune. The other class refers to what must be done to a tune, after it is bearned, in order to sing it perfectly.

Part I teaches what must be done to a tune after it is learned in order to sing it perfectly. Part II teaches what must be done in order to learn a tune.

CHAPTER I.

THE FIRST THING TO BE DONE TO A TUNE.

The first thing singers have to do to a tune, is to learn it. Provided they get a tune perfectly learned, is is of no consequence how they learn it.

There are two ways of learning tunes, one is called learning a tune by ROTE. The other is called learning a tune by NOTE.

Part II, in this book, teaches how to learn tunes by Note. The next chapter teaches how to learn tunes by Rote.

CHAPTER II.

SINGING BY ROTE.

Singing a tune by Rote means learning to sing it by imitating those who can sing it. It is the best way to learn a couple of lines or a short phrase

at a time. That is, let those who know the tune or can sing it, sing a couple of lines or a short phrase, several times, and let those who are to learn the tune by Rote sing with them,—going over it that way until they have learned it,—and then treat the rest of the tune in the same way, until they sing it correctly and can remember it.

When one is learning a foreign language, the more sentences and little stories he repeats, over and over, the more accustomed lits vocal organs will become to speaking words in that language. So it is a great benefit to such a person to repeat many such sentences and stories by Rote, before he knows how to read them, or knows what they mean. The same thing is true in learning to sing. The more tunnes learners sing by Rote, the more accustomed their vocal organs will become to producing singing tones, even if they do not know how to sing the tunes by note. So the more tunes learners sing by Rote, the better.

TUNES TO BE SUNG BY ROTE.

The tanes before page 34, are designed to be sung by Rote. In some of them the Solos are somewhat difficult, but the chorus parts of all of them can easily be learned by Rote, unless it may be in two or three of the anthems. These tunes are printed in a crowded, condensed manner, because the tunes in sabbath school and similar singing books, which most of those who use them sing by Rote, are printed in this crowded manner. In this condensed style, the notes and other characters are not always printed exactly as the rules require, and sometimes it is necessary to examine them carefully, to be sure what they mean. Although the following tunes are here called "Tunes to be sung by Rote," any of the other tunes in this book can be learned by Rote just as well as these. The first few of the following tunes, are for a singing school to use in beginning to learn to sing by Rote

Tune, Old Hundred.

From all that dwell below the sales, Let the Creator's praise arise;

Let the Redeemer's name be sung

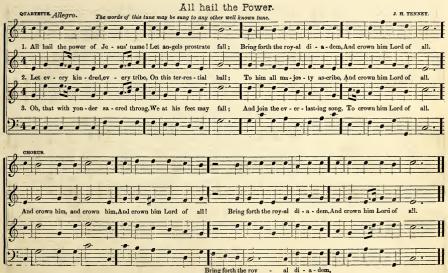
He justly claims a song from me ;

His loving kindness, oh, how free! Tune. Bethany.

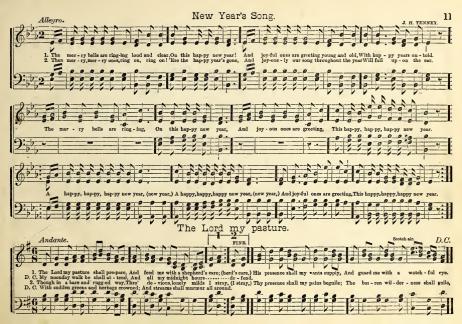
Nearer, my God, to Thee, nearer to Thee, E'en though it be a cross that raiseth me!

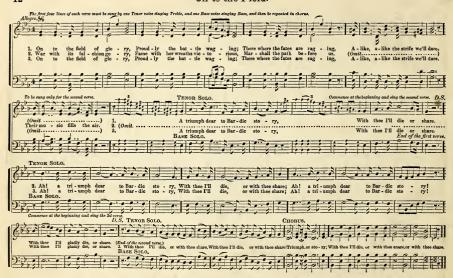
Through every land, by every tongue. Still all my song shall be Nearer, my God, to Thee, Tune. Nettleton or Greenville. Nearer, my God, to Thee, nearer to Thee. Come, thou fount of every blessing, Tune my heart to sing thy grace: Tune, Happy Day. Streams of mercy, never ceasing, Oh, happy day, that fixed my choice Call for loudest songs of praise. On Thee, my Saviour and my God; Teach me some melodious sonnet, Well may this glowing heart rejoice, Sung by flaming tongues above; And tell its raptures all abroad. Praise the Mount.-I'm fixed upon it! Happy day! happy day! Mount of thy redeeming love. When Jesus washed my sins away; Tune, Loving Kindness. He taught me how to watch and pray, Awake, my soul, to joyful lays, On thy Church. And live rejoicing every day. Allegretto. And sing thy great Redeemer's praise. Happy day, &c. thy church, O Pow'r di - vine, Cause thy glo-rious face to shine, Till the na-tions from a - far, Hail her as their guiding star; p. c. Till her sous from zone to zone, Make thy great sal - va - tion known. 2. Then shall God, with lav - ish hand, Scat - ter bless - ings o'er the land; Earth shall yield her rich increase, Eve-ry breeze shall whisper peace; p. c. And the world's re-mot - est bound. With the voice of God re - sound. There is a Fountain. The words of this tune may be sung to any other well known tune. D.S.

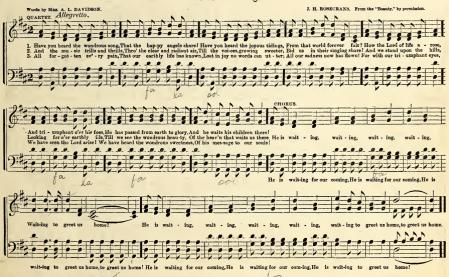


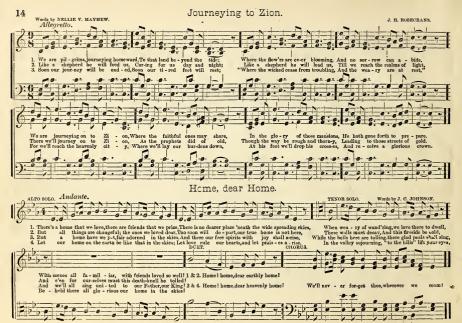


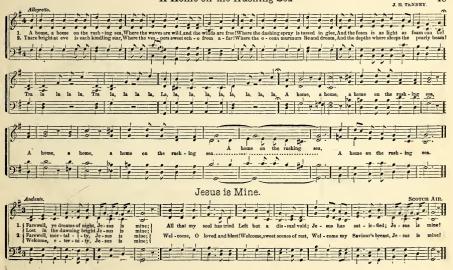




























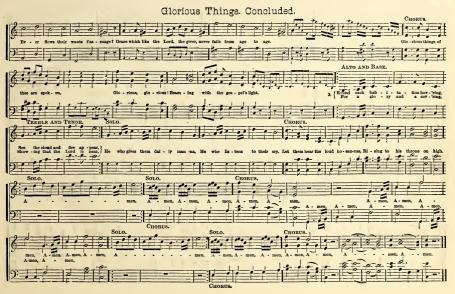






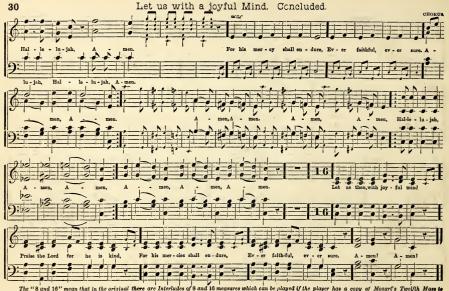




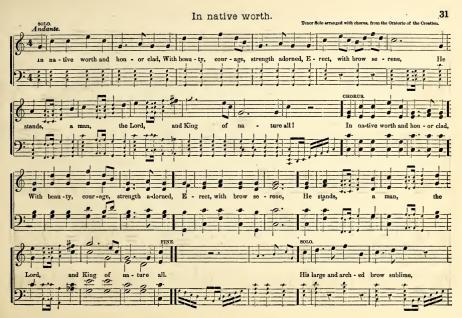




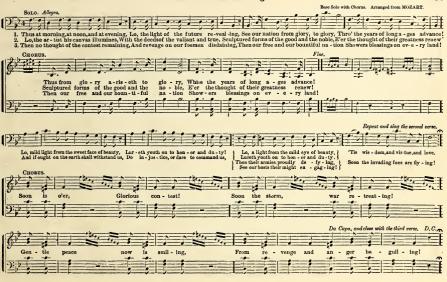




The "8 and 16" mean that in the original there are Interludes of 8 and 16 measures which can be played if the player has a copy of Mozart's Tweifth Mass to play from. They can be omitted without nighty to the place.







CHAPTER III.

IMPROVEMENT OF THE QUALITY OF SINGING.

Speaking a piece to an audience is called DECLAMAT. N. As people speak and sing with the same vocal organs, the Principles of speaking and singing are so much alike that it helps learners to understand the Principles of Singing to illustrate them by frequent reference to the principles of declamation. When one learns a piece for declamation, he gabbles it over and over, any way, until he has it learned. When he can speak it, monotonously and mechanically, without omitting a word, he has the piece learned. But that does not amount to auything. It is merely learned, and that is all. That chances to be the first thing which has to we done to a piece; and it happens that nothing else can be done to one until it is learned. But a piece of declamation is not fit to be spoken to any andience until other things - such as emphasis, inflections, expression, and so on, - are put into it, besides merely learning it! Learners must realize that this same thing is true of singing. It chances that the first thing which has to be done to a tune is to learn it, and it happens that nothing else can be done to one until it is learned: but learners must distinctly realize that the mere learning of a tune does not amount to anything. No tune is snug properly until those who sing it do other things to it besides merely learning it. The foregoing Chapter shows how to learn tunes by Rote. Page 61 shows how to learn tunes by Note. This and the following Chapters show how to do the other things which have to be done to a tune offer it is learned, in order to sing it properly.

When a tune is sung without doing anything more to it than merely to learn it, it is said to be sung in the ANYHOW STYLE. A piece spoken, by merely monotonously gabbling the words over, without accent, inflections, or any of the graces of elecution, would be a piece spoken in the Anyhow Style. There would be no good quality of speaking in it. It would be a mere mechanical utterance of the words which form the piece, and that is all. No intelligent person would be willing to admit that a piece spoken in this Anyhow Style is worthy to be called declamation; for it is not learning a piece that produces fine speaking, but doing other things to it after it is learned. No intelligent singer would be willing to admit that a tune sung in the Anyhow Style is worthy to be called good singing. There is no good quality of singing in it. It is a mere mechanical, monotonous production of the sounds which form a tune, and that is all. It is not learning a tune that produces a fine performance of it, but doing the other things to it after it is learned! So it is these other things which learners should be anxious to learn and ambitious to excel in, and not the ability to merely learn tunes. A saw-log just cut from a tree is not worth much, but things can be done to it that will make it a thousand-dollar piano case! This saw-log is a good illustration of the value of the performance of a tune which is merely learned. The piano case is a good illustration of the value of the performance of a tune when all of the other things that need to be done to a tune after it is learned have been done to it. A shild reads in the Anyhow Style. Charles Dickens received fifteen hundred dollars for reading the story entitled "Boots of the Holly-Tree Inu" to an audience, A child could have read that story to the audience; but the child would merely

have articulated the words which form the story, while Dickens did many other things to them. The child's reading would be of the same value as a tune sung in the Anyhow Style. Dickens' reading illustrates the performance of a tune with

all of the other things, besides learning it, done to it! It is a Principle that whatever is done to improve the quality of the performance of a tune, must be done by every one who sings, exactly alike and exactly together If fifty singers were asked to sing softly for the sake of improving the quality of the performance, and one should sing loudly, the singing of the fortynine softly would be of no avail. The same thing is true of everything done to improve the performance of a tune. Unless every singer does it, it is of no avail. Therefore, whatever mode is adopted to make singers able to do these other things, it must be a mode which will make it certain that every singer will do the required thing, alike and together. No way to make a company of persons perform acts, alike and together, has ever been discovered that is so good as the plan to have one person give a word of command, and every member obey it. So that way is adopted in this book, and the other things are called MUSICAL WORDS OF COMMAND. In this hook the Principle which this paragraph teaches can be described by saving that every singer must rigidly oney every musical word of command. In some music books, what are called musical words of command in this hook are called PROPERTIES OF EXPRESSION, - putting words of command into a tune is called putting expression into the tune; and singing a tune without obeying any musical words of command is called singing the tune without expression.

iny any musical words of command is cattled slight file the window expression.

A DRILL EXERCISE is a time set apart to make learners able to obey a musical word of command. It must be practised at lesson after lesson, until all can obey that word of command.

that word of command.

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CHAPTER IV.

THE FIRST PROCESS.

Doing the different things that have to be done to a tune in order to sing it properly is called "carrying the tune through different processes of preparation;" and learning a tune is called "carrying it through the FIRST PROCESS."

Sometimes singers lean on the other singers when they sing a tune, and allow themselves to be aided or pulled along, instead of singing independently and self-reliantly. When people sing in that way they are said to have carried the tune CRUDELY THROUGH THE FIRST PROCESS,—or to have it crudely learned. Some

times singers sing a time 1 a timid, embarrassed manner,—so that, although they cally do get through w thi tall richt, is counds as if they would not, but would break down and have o stop. When people sing in that way, they are said to have carried the tune namety trigorout The FIRST PROCESS, or to have the barely learned. When singers sing a time in such a free, easy, smoothly flowing unamer that it seems as if they only open their mouths and the sounds flow out of themselves, they are said to have carried it FLUENTLY THROUGH THE FIRST PROCESS, or to have it fluently learned.

The human voice can produce many subtle variations of tone, which, in the art of singing, are called QuALTITES. When singers sing in the Anyhow Style, they produce a Quality of Tone. When they sing a tune they have only crudely learned, they produce another Quality of Tone. When they sing a tune they have barely learned, they produce another Quality of Tone. And when they sing a tune they have then they sing a single sin

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity, with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate!

First let him speak this verse as one would who was committing it to memory,merely gabbling the words over, without emphasis, inflections, or anything except the bare pronunciation of the words. Let the learners note the Quality of tone with which he speaks, and learn that that is the Quality a speaker produces when he speaks a piece in the Anyhow Style. Then let the teacher speak the verse as one would who was speaking it to an audience, but had to be prompted after every four or five words. Let the learners note the Quality of tone, and learn that that is the Quality a speaker produces when he speaks a piece he has only crudely learned. Then let the teacher speak the verse in a timid, faint-hearted manner, as if he greatly doubted his ability to get through with it. - but getting through with it all right, without prompting, after all. Let the learners note the Quality of tone, and learn that that is the Quality a speaker produces when he speaks a piece he has barely learned. Then let the teacher speak the verse in the free, fluent, easy, glib, oily style in which a voluble speaker speaks a piece he is so familiar with that it seems as if he merely opens his mouth and the words roll out of themselves! Let the learners note the Quality of tone with which he speaks, and learn that that is the Quality a speaker produces when he speaks a piece he has fluently learned. Then let the teacher sing the tune at the end of this Chapter in the Anyhow Style, - that is, in the way people sing a tune which they have merely learned, but do not try to do any of the other things to it. Let the learners note the Quality of tone with which he sings it, and learn that is the Quality a singer produces when he sings in the Anyhow Style. Then let the teacher sing that tune in the labored, hard manner in which a singer sings when he cannot sing the tune independently, but has to lean on the other singers and be dragged along by them. Let the learners note the Quality of tone, and learn that that is the Quality a singer produces when he sings a tune he has only carried CRUDELY THROUGH THE FIRST PROCESS. Then let the teacher sing that tune in a timld, uncertain, faint-hearted manner, as if he momentarily expected to break down, but getting through with it without aid, after all. Let the learners note the Quality of tone with which he sings it, and learn that that is the Quality a singer produces when he sings a tune he has only carried BARELY THROUGH THE FIRST PROCESS. Then let the teacher sing that tune as a skillful singer could sing it if he was very famillar with lt, making the toncs flow out of hls mouth as smoothly as a stream of oil flows down hill, and as easily as if he only opened his mouth and the tones flowed out of themselves! Let the learners note the Quality of tone with which he sings it, and learn that that is the Quality a singer produces when he sings a tune he has carried FLUENTLY THROUGH THE FIRST PROCESS. Finally, let the teacher train the ears of the learners so that they will judge correctly whether a tune they hear sung has been crudely, barely, or finently learned, or whether it is sung in the Anyhow Style, by singing that tune in the four ways, and requiring them to tell in which way he sang it.

Musical Word of Command No. 1. Carry this tune Fluently through the First Process.

EXERCISE.—Use Drill Exercise No. 1 for the practice of this word of command. Let the learners practice it until every one sings it and produces the Quality of tone which denotes that the singers have carried a time Pluently through the First Process, and until not a tone is heard which shows that even one singer has it eridely or barely learned, or sings it in the Anyhow Style.

A Principle requires that every singer must obser the musical word of command.

for if even one does not, the word of command will not improve the goodness of the singing; but another Principle requires that no company of singers must be asked to obey a word of command unless it is certain that every member can obey it. For example: a company of singers cannot obey the word of command to carry Drill Exercise No. 1 Pluently through the First Process until every one of them is perfectly familiar with the tune. So no singers must be asked to obey tills word of command until they have practiced the tune in the Anyhow Style, enough to make every singer able to sing it with perfect case. Therefore, the learners must practice Drill Exercise No. 1, in the Anyhow Style, cough to make

It is a Principle that whenever singers are required to obey a musical word of command, they must exclude every other thought from their minds, and concentrate all the faculties of the mind upon the one subject of obeying that word of no such thing as being able to sing self without this mental exertion. That is, there is no such thing as singers singing self without they gone musical words of command, and no one can obey a musical word of command without strong mental exertion. It would be thresome and laborious to singers if they were reterded to the such as the such as the such as the such as the principle is that most of the vinging which singers do should be in the App how Style, a way that requires no mental exertion, and a way which, although it does not produce singing that its good for anything, does well onough when singers are merely practising pieces to become familiar with them, or when they are singing where there is no inducement to make the necessary mental exercitor to such with a high degree of excellence. The Principle is, however, that no one is an educated singer who does not know how to obey all the musical words of command; and no one is a skillful singer unless he can obey every word of command a conductor may give

Drill Exercise No. 1.



- The lord of the soil, for all his tools of labor, Must come to you, and enter at the smith's swarthy door;
 - Then soon he guides the shining share through loamy fields, and everywhere He strews the scattered seed for glad Autumn's store.
- Oh, shout, men of strength! behold your iron coursers
 That yonder rush, with fiery breath, away o'er the lea!
 And o'er the surging sea and main your engines thresh the watery plain, —
 And yours the honor be on land and on sea!

CHAPTER V.

THE FIRST GRADE.

When a company of singers sing a tune in obedience to word of command No.
1, to tones come from every mouth easily and smoothly, so harmoniously blended together that a critical ear cannot hear a single characteries tone made by some one singling in the Anyhow Style,—a single hard, labored tone made by some one single timely, faint-beared tone made by some one who has only hardy length of single hard, faint-beared tone made by some one who has only hardy length of the single timely faint-beared tone made by some one who has only hardy length of the single single single has fluently learned the tune. The learners must form a visit does in their minds of the way a tune sung in this way by a company of singers sounds, so that they can judge correctly whether a company of singers carry a tune fluently through the first process or not.

It is a Principle that a tune carried fluently through the first process is sung in the first grade of excellence.

The object of this Chapter is to have the learners acquire a clear understanding of this Principle, for if such a performance is the first grade a power performance

of this Principle, for if such a performance is the first grade, a poorer performance cannot be of any grade at all!

The human voice is designed by its Creator to produce effects upon those

who listen to it, not upon those who use it. A man can speak a sentence so as to cause the heart's blood of those who hear it to thrill, but he cannot speak It so as to cause his own heart's blood to thrill. That would have to thrill before he spoke the sentence, or he could not speak it so as to produce that effect on those who listened to him! So the Principles on which the voice must be used refer to the way it must be used to interest and affect those who hear its tones. None of them refer to any way to use it to interest and affect those who produce its tones. This being the case, authors of singing books and others interested in the art have carefully watched the effect of different modes of singing upon audiences and congregations, analyzed them, and reduced them to systematic principles. For example: they found that no audience or congregation is ever interested in, or in the least affected by, the singing of a tune which the singers do not know, and so laid down the Principle this Chapter is designed to teach. Everybody knows that this is true of declamation, for who ever felt any interest in listening to a piece the speaker did not know? It is equally true of singing. If a speaker fluently rattles off the words of his piece, his audience will take some interest in listening to him, even if he does nothing to it in the way of emphasis, inflections, and so on .- but that is the lowest grade of speaking that could awaken any interest in an audience, and that is the same grade of speaking that carrying a tune fluently through the first process is of singing. So learners must learn from this Chapter that, although singers may freely sing in the Anyhow Style and in ways that are below the First Grade, when practising for the sake of learning a piece, or when singing for amusement, no educated singer must ever be willing to sing a tune before an audience or congregation that he has not carried fluently through the first process, because that is the lowest grade of performance that will produce any beneficial effect upon listeners or singers.

* It is a Principle that no tune must ever be sony before an audience or congregation, or as a part of public exercises, which all who siny cannot sing, at least, up to the First Grade.

CHAPTER VI.

THE SECOND PROCESS.

Musical Word of Command No. 2. Deliver the Tone according to Rule.

This word of command requires singers to make the tones come out of their mouths in a bold, fearless, self-possessed manner, without a particle of timidity or embarrassment. When singers Deliver the Tone according to Rule they produce a peculiar Quality of tone, which singers have to be able to recognize. As with the other Qualities, it will be the best way for the learners to first learn to recognize it in the speaking voice. That they may do this, let the teacher speak the verse in Chapter IV in the way that would show that a speaker has carried it fluently through the first process, - and then in the courageous, bold, fearless, care-fornobody style in which a brazen-faced political orator speaks. Let the learners note the difference in the Qualities of tone in these two ways of speaking the verse, and learn that the Quality produced by the bold way is the Quality speakers produce when they Deliver the Tone according to Rule. Then let the teacher sing Drill Exercise No. 1, first carrying it fluently through the first process, and then in the bold, fearless, self-possessed manner in which a wide-awake professional singer sings a lively piece. Let the learners note the difference in the Qualities of tone in these two ways of singing the tune, and learn that the Quality produced by the bold way is the Quality singers produce when they Deliver the Tone according to Rule. When the ears of the learners can plainly recognize this Quality of tone, let them practice Drill Exercise No. 1 until they can sing it and Deliver the Tone according to Rule perfectly. While thus practising it, let the teacher ask them to sing that tune in the Anyhow Style, - then carrying it fluently through the first process, - and then with the tone Delivered according to Rule. - and note the Qualities of tone used in these three ways, so that they can unhesitatingly tell in which of these three ways a tune is sung by judging the Quality of tone

It is a Principle that a tune sung with the Tone Delivered according to Rule, is sing in the SECOND GRADE OF EXCELLENCE.

It is a Principle that a conductor must never ask a company of singers to obey any word of command (unless it is musical word of command No. 1) until the singers have carried the tune fluently through the first process. So a company of singers cannot be asked to sing a time and Deliver the Tone according to Rule until singers cannot be asked to sing a time and Deliver the Tone according to Rule until of excellence, therefore, is produced by raising a tune to the First Grade before attempting to raise it to the second,

No matter what kind of a piece a tune is, it must first be fluently learned, and then it must be sung courageously and boldly,—so doing those two things form the first and second processes all tunes must be carried through. It will be noticed that every word of command is a process; but although every tune must be carried through the first and second processes, what other processes one should be carried through depends upon the character of the tune. So the other wro-

esses are never numbered, but are always designated by words of command, Indeed, it is rare to even speak of the second process by its number, but it is almost always designated as Delivering the Yone according to Rule. Words of command No. 1 and No. 2 make the First and Second Grades, but the conductor has to select words of command with the conductor of the time to produce the select words of command with the product of the conductor of the select words of command adapted to the character of the time to produce the select words of command adapted to the character of the time to produce when the select words of command adapted to the character of the time to produce the select words of the select words of command adapted to the character of the time to produce the select words of the select wor

The Quality of tone which Delivering the Tone according to the tone the singular characteristic of making a time sound well to an audience even if it is sung wrong. The teacher can illustrate this by imitating a fine speaker, who, being unexpectedly called on to speak when he can think of nothing to say, pours out some sentences that have not the least sense in them, but by carefully Delivers on important to be skillful in the use of this word of command, that students of Part II are advised to obey it in their exercises in reading notes. Learners can now, doubtless, plantly realize how singers "Improve the Quality of Singing,"—now, doubtless, plantly realize how singers "Improve the Quality of Singing,"—in the properties of the properties

CHAPTER VII.

THE NATURAL ART OF SINGING.

An Amateur is one who cultivates an art for the purpose of enjoying it. An Artist is one who cultivates an art for the purpose of exhibiting his skill. Singing teachers often speak as if there was a speaking machine in the throat which produces speaking tones, and a singing machine which produces singing tones. Although this is figurative language, it conveys the desired meaning. Those who have speaking machines in their throats can talk; those who have none, cannot, Those who have singing machines in their throats can sing; those who have none. cannot. If any one can speak one sentence, it proves that he has a speaking machine in his throat, and that he can learn to speak any sentence. If any one can sing one tune, it proves that he has a singing machine in his throat, and that he can learn to sing any tune. There are two arts of singing, - the NATURAL ART OF SINGING and the ARTISTIC ART OF SINGING. The study of the Natural Art of Singing makes people amateurs. The study of the Artistic Art of Singing makes people artists. Any one who has a singing machine in his throat can easily learn the Natural Art of Singing in a few lessons. Only those who possess superior natura, voices and superior natural musical talents can learn the Artistic Art of Singing at all, and they cannot without years of hard study and practice. This book teaches the Natural Art of Singing. It does not teach anything that belongs solely to the Artistic Art of Singing. As it does much harm to students of the Natural Art of Singing if they imbibe the idea that things which belong solely in the Artistic Art of Singing belong also in the Natural Art of Singing, this Chapter

:s designed to guard them against such an error. The following are some of the prominent points of difference between these two arts.

The Natural Art of Singing enables singers to evice the tuges which they sing. It has no other object. A company of people cannot find more delightful, unalloyed enjoyment than this art will afford them, provided they rigidly exclude everything but this one object from its exercises. If they allow any other objects to intrude except the one object of enjoying the pieces they practice, they will not find their enjoyment unalloyed. The Artistic Art of Singing enables singers to exhibit superior skill. The Principles of the Natural Art of Singing relate to what must be done to sing a tune in the best possible manner, in order to derive the most enjoyment from its beautiful strains! The principles of the Artistic Art of Singing relate to what must be done in order to make the best exhibition of the singers' skill! The Natural Art of Singing singer knows how to show off the tune! The Artistic Art of Singing singer knows how to show off his own skill!

The fundamental principle of some companies require the members to act exactly alike. The fundamental principle of other companies requires each member to excel the others if be can. It would ruin the exercises of one of the firstnamed of these companies if it should act on the fundamental principle of the other. For example: a company of soldiers on parade must act exactly alike, so that no one member will attract any attention but the spectators will notice the company, and not any individual members of it. It would disgrace a member of such a company to be ahead of the others. In a company running a foot-race. each must get abead of the others if he can! In a Natural Art of Singing company of singers, the voices must blend so harmoniously together that they will all seem alike in musical skill. It would be a disgrace for one voice to be conspicuous above the others. In a company of Artistic Singers, each may excel all the others

if he can.

There are two arts in other studies as well as in singing. Dickens received fifteen hundred dollars for reading aloud to an audience. That might be called the artistic way! One can read a story aloud, so well, that all who listen would greatly enjoy the story, although he could not exhibit any wonderful skill in reading for them to enjoy. That might be called the natural way! People have been known to give public exhibitions of the ability to add a column of figures in the twinkling of an eye, and to perform similar wonderful operations. This might be called the artistic art of ciphering! Performing mathematical operations correctly, no matter how long it takes, might be called the natural art of ciphering! Riding a horse at full gallop standing on one's head might be called the artistic way; and riding sitting in the saddle, the natural way! Singers have been known to receive more than a thousand dollars for singing at one concert! They had superior natural voices, and practiced and studied from Monday morning to Saturday night, week after week and month after month, for years, to acquire such skill. Singers with ordinary voices, who never received more than a dozen lessons of instruction, have been known to sing tunes, anthems, chorusses, and such music, so well, that an audience has listened with delighted attention to them for a whole evening, although no singer attracted any attention, and it was the tunes, and not the singers, that interested the listeners! The first-named understood the Artistic Art of Singing; the last-named understood the Natural Art of Singing. One who excels in the artistic way of reading aloud can feel proud of his skill; but how people would laugh at one who should exhibit pride at excelling in the natural way! One

who can add a column of figures in the twinkling of an eye has some wouderful skill to exhibit: but what would be thought of one who should propose to make a show of adding figures in the ordinary way? One who could ride a wild horse standing on his head might boast of his skill; but how one who should be always boasting of the fact that he can ride horseback in the ordinary way would be rid,culed! Those who excel in the Artistic Art of Singing can exhibit remarkable skill, and have a right to be proud of it; but those who excel in the Natural Art of Singing should realize that that is like excelling in geography, grammar, reading arithmetic, and similar studies. As no cultivated persons are ever heard boasting of their skill in those studies, so no one should ever be heard boasting of skill in

the Natural Art of Singing.

The singing of one voice, or of one voice on a part, is called Solo Singing. The singing of a company of singers is called Chorus Singing. The most satisfactory singing of which human ears can form an ideal, is chorus singing produced by the voices of girls and boys, young ladies and young meu, and voices of mature age of both sexes, blended harmoniously together. The best way to cultivate the Natural Art of Singing is to form a class, or organize a company of such voices,have them study and practice as a book like this teaches. - have it their only object to enjoy the pieces which they sing, - and have them do that by learning each piece, and then raising it to a high grade of excellence in the mauner which the Principles of the Natural Art of Singing require. These Principles require that the aim of the singers shall be, wholly, to sing in the way that will interest listeners in the tune. They do not permit anything that will interfere with that. So those authors and others mentioned in Chapter V have carefully noticed what adds to the interest people take in listening to a tune sung by such a company of singers, and what interferes with it. They find that some things which do no harm where the object is to exhibit the skill of the performers, do much harm when the object is to enable people to enjoy the tune that is sung. So some things allowable in the Artistic Art of Singing are forbidden in the Natural Art of Singing. The voice in the Natural Art of Singing must be managed, when singing to an audience, much as it is when speaking to an audlence. Every one knows how much it would interfere with the enjoyment an audience would find in listening to a piece that is spoken, if some one stood by the speaker and prompted him all through the piece! The Principles of the Natural Art of Singing teach that it interferes with the enjoyment an audience finds in listening to a tune that is sung to have some one prompting the singers all of the time they are singing it, just as much as such prompting interferes with the enjoyment of a piece that is spoken. An audience might find some enjoyment or amusement in watching the evolutions of one who stood between them and the singers, and was prompting them all of the time; but that would detract from the interest they would take in listening to and enjoying the tune, - and the Principles of the Natural Art of Singing do not allow anything else to be used to interest listeners than the pure singing of the tune. The Principles of the Natural Art of Singing do not allow a tune to be sung before an audience until the singers have carried it fluently through the first process, - and they never have a tune fluently learned until they can sing it without any prompting or aid from the conductor or any one else. So there can never be any need of a company of Natural Art of Singing singers being prompted or aided when they sing before an audlence. It will answer for artistic performances to have a con ductor attracting as much attention to his motions as he pleases, but 'n 'he Natural Art of Singing, nothing must be done to interfere with the audience listening to the tune exact y as they would listen to a piece of declamation. In practice meetnesting, the conductor of a Natural Art of Singing company of singers can prompt, aid and lead 'then all he pleases,— and even in public he can courion and advise them all he deems necessary just before they begin to sing a plece to an audience, but when they calculatly sing it, he must let them alone, and make it appear to the audience that it is their own spontaneous, unaided performance, just as it would have to be if it was a piece to be spoken instead of to be sing. If the conductor have to be conspicuous, the proformance, his voice must blend with theirs; it must not be conspicuous. If apply for them, he must make the instrument accompancy but not lead them.

The design of this Chapter is to make learners realize that while anything may be done to exhibit skill in the performers in the Artistic Art of Singing, nothing must be done in the Natural Art of Singing which has any other design than to make all who sing and all who hear greatly enjoy the pieces that are sung.

CHAPTER VIII.

METHOD AND ORDER.

Most of the Principles of the Natural Art of Singing refer to the way such a company of persons as is mentioned in the foregoing Chapter must sing in order to enjoy the funes they practice. As it is the Qualities which cause the difference between good and bad singing, most of the musical words of command relate to them. But no company can perform any exercises well without order, method and system. So some of the words of command relate to order, promphness and precision in the performance of the acts a company of singers have to perform. Qualities to which musical words of command refer, the tactics of a military company furnish the best illustration of the way words of command which relate to order, prompthess and precision should be obeyed.

Musical Word of Command No. 3. Rise according to Rule.

This word of command requires a company of singers to rise exactly together, at a given signal.

The words "according to rule" are employed in words of command which refer to this that can be done in a perfect, precise manner, and in a careless manner. A company of singers can rise carelessly, but rise "according to rule" requires then to rise accept tygether. Singers can deliver the tone anyhow, but deliver the tone "according to rule" requires them to deliver the tone "according to rule" requires them to deliver it in a particular manner.

It is not important what the signal for rising is. A motion of the hand, — a tap of a baton, — or anything else will answer. Whatever it is, the company of singars must rise as one may the instant it is given. The Principles of the Natural

Art of Singing require that singing shall appear to the audience like declanation,—as if the singers did everything of their own accord, without prompting or aid.
This makes it desirable the signal for rising should be one the singers will notice, but the audience will not. A strain made by three or four noise played on the instrument will do this. So that way is adopted in this book, and the strain made referred to in this book.

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Drill Exercise No. 2. PRELUDE. Moderato. _____ Rising Signal.



2 Liest there's a bird on high, far in yon axure sky.

Si while o'er the distant sea, gleaning yo cheering. Highing awest modoly, each heart to glaidden:
Hard its song seems to say, banish all care away,
Nower let sorrow stay, our joys to mar.

Light wheels the ocean bird, loud sings the assisted.

Rower let sorrow stay, our joys to mar.

Ho! for the lands afar, gally we roam.

The Rising Signal in the foregoing prelude sounds like a part of the Prelude, so an audience would not notice it, but it will seem to them as if the singers rose of

an addinger would not notice h, but it will seem a line as it in engineer rose or their own accord. To employ this Rising Signal in any tune, the player must extemportze a Prelude something like the one printed to Drill Exercise No. 2, and put in the Rising Signal so it will seem a part of the Prelude, as it does there. Of course, the Prelude and the Rising Signal must be in the key the tune of which it is the Prelude is in.

Let the class practice Word of Command No. 3 by singing Drill Exercise No. 2,

Break

and rising exactly together when the Rising Signal is played. Ordinarily, singers would stay up until they have sung all of the verses; but for the purpose of practicing this word of command, let them sit at the end of each verse, and rise at the signal again when they sing the next verse. Let them practice in this way until they can rise exactly the contract of t

In a well-trained company of soldiers they do unimportant things in obedience to words of command with as much promptiness and precision as they do important ones. The West Point cadets march to their recitations and meals with as and perfect in a part of their exercises, and careless and slovenly in another part. Therefore, although prompt obedience to the following two words of command is of no more real consequence than it is that the West Point cadets should march to their mathematical lessons, a company of singers will find it will make of command than it will to leave any set singers space to reform "at loose ends."

Musical Word of Command No. 4. Come to Order.

This word of command means that all the singers must break off whatever they are doing, and lumediately take their places the instant the SiGNAL FOR COMING TO GENER is given. If they are saying they have been to Pennsylvania, and have year as the signal that they are saying they have been to Pennsylvania, and have "vania," but break off in the middle lot a word, and immediately as the their seast a similar thine, will answer for the "Signal for coming to order." bell,—or any similar thine, will answer for the "Signal for coming to order."

Musical Word of Command No. 5. Ranks.

This word of command means that the singers must leave their places and go to some other part of the room.

Instruction books in the cultivation of the voice by down the rule that singers must take exercise after singing not longer than one hour. It is often the case that those who greatly need such exercise are indisposed to take it. As this word command means that all must leave their places, it is used to compal all to take exercise. After singing an hour, if the conductor should say "Recess," or "inscription," it is understoot that the singers may do as they please about leaving their places, — but if he notices that they are languid and greatly in need of exercised that the singers have the such as the singer should be a such as the singer should be a such as the singer should be such as the singer should be such as the singers leave their incoming the singers leave their

places the instant they have finished the last note. Of course, this will need to be the last tune sung before Intermission, or the last tune sung before closing. Such words of command as Rise according to Rule are called words of command

ADDESSED TO THE EYE; while such words of command as Carry this tune fluently through the First Process and Deliver the Tone according to Rule are called words of command ADDESSED TO THE EAR,—because the eye notices the effect which the first-named produces, while the ear notices the effect the other two

produce.

As learners become more and more familiar with the Principles of the Natural Art of Singing, they will find that they all relate to what must be done to a tune to make it interest and delight an audience. So they resemble the principles of declamation, all of which relate to what a speaker must do to make the piece he speaks interest an audience. None of these Principles relate to what one must do when he sings or speaks where there is no one to listen to him; because if one can one to listen to him, because if one can one to listen to him, because if one can one to listen to him.

Those who have analyzed the effects singing produces on an audience have found that a better effect is produced upon them if the singers *Bise according to Bulle* than when they rise in a disorderly manner; because when they obey that word of command the eye is pleased, while when they rise in a disorderly manner the eye is offended,—and it is, somewhat strangely, the fact, that, if in the performance of a tune the eyes or any of the senses of the audience are offended, they charge it to the singing, and think that what offends any of their senses is because the singers do not sing well!

The object of this Chapter is to make a company of singers know that to derive enjoyment from their exercises, they should perform all such acts as coming to order, leaving their seads, and whatever else singers have to do, in the same way make them understand this, this Chapter first requires them to learn to obey Rise according to Rule, a word of command addressed to the eye, which a company of slagers must be able to obey with as exact precision as a company of soldiers shoulder arms. Then it advises a company of singers to "come to order," and do cision as they obey such wonds of command as Rise according to Rule.

If these Chapters are studied in the order in which they follow each other in this book, learners will not pay any attention to order and methodical discipline until they have learned to raise tunes to the second grade. But this Chapter can be studied before some of the foregoing Chapters, if preferred, and the class learn to do thinsy with "military precision" grailer in the course.

CHAPTER IX.

Musical Word of Command No. 6. Manage the words according to Rule.

This word of command means that the singers must carefully pronounce every word correctly, and as plainly and neatly as possible,—articulating every "B." "D," and all such letters, with great distinctness.

The "according to rule" implies that singers can sing without taking any such pains with the words. A fail-size singing-book is twice the size of this book, and so can treat subjects at greater length. Johnson's "Chorus Choir Instruction-Book" is such a sized book. It teaches the way to manage the mouth for every letter in the alphabet, which shows how much importance such elaborate instruction-books attach to the subject of pronunciation. With one copy of such a book a class can be taught to thus carefully articulate every letter; but in a short course of instruction it is not customary to give any more extended attention to the subject of pronunciation than to require the learners to become able to obey Word of Command No. 6. It is not possible to sing words so that listeners can understand them as easily as they could if they were spoken, although listeners often think that they ought to be sung so as to be thus easily understood. The best that can be done is to make them so plain that listeners can understand them if they listen to them, say, ten times more attentively than they would have to listen to them in order to understand them if they were spoken. When Word of Command No. 6 is obeyed, those who listen thus attentively ought to be able to understand them. Let the learners practice Drill Exercise No. 3, and obey the word of command to manage the words according to Rule, until they can sing words so that listeners can understand them if they listen to them attentively,

Carrying a time disently through the First Process makes a performance of the First Grade. Delivering the tone according to Rule makes a performance of the Second Grade. The Principles of the Natural Art of Singing require that no attempt shall be made to do anything else to a time until it has been carried up to these two grades. But any word of command can make the Third Grade. For example: if the next thing done to a time after it has been raised to the Scond Grade is to manage the words occording to Rule, then correctly, distinctly and elegantly shirging the words constitutes the Third Grade of excellence.

Drill Exercise No 3





- 2 Fear not each sudden sound and shock,
 "Tis of the wave and not the rock;
 "Tis but the flapping of a sail,
 And not a rent made by the gale.
 "Tis but, &c.
- 3 In spite of rock, or tempest roar,
 In spite of false lights on the shore,
 Sail on, nor fear to breast the sea,
 Our hearts, and hopes, are all with thee.
 Our harts, our hopes, our ways, our tears,
 Our faith triumbhant o'er our fears!

CHAPTER X.

MUSICAL WORDS OF COMMAND No. 7. THE THREE PLANS.

Words of command relating to the same subject are said to belong to the same ser.

Sing this tune on the Positive Plan.

Sing this tune on the Comparative Plan.

Sing this tune on the Superlative Plan.

Positive Plan means singing with the eyes on the notes. Comparative Plan means holding the book where it can be readily seen, but looking off from it as much as possible. Superlative Plan means singing the tune with the book closed. These words of command mean that singing a tune looking at the notes is a good plan,—singing it looking off from the notes much of the time, is a better plan,—plan on which to sing a tune. Every one knows that this is true of making a speech. It will be well for the teacher to illustrate this hy pretending to read a speech. It will be well for the teacher to illustrate this hy pretending to read a speech. It will be well for the teacher to illustrate this hy pretending to read a speech. It will be well for the teacher to illustrate this hy pretending to read a speech, I will be well for the teacher to illustrate this hy pretending to read speaking, for all the time he is speaking,—and, finally, hy making the speech without any notes. The learners will notice a great differ-nee in these three ways of speaking, for the second way of them. Learners must note that this same thing is true of sinding.

Use Drill Exercise No. 3 to practice this word of command. Let the learners commit the third verse to memory. Then let them read the second verse over several times, so they can look off of the hook much of the time while they are

singing it. Then let them practice Drill Exercise No. 3, singing the first verse on the Positive Plan. — the second verse on the Comparative Plan. — and the third

verse on the Superlative Plan, until they can do it perfectly.

If, after singers have raised a tune to the Second Grade, they make themselves able to sing that tune on the Superlative Plan would be the Third Grade. If they should learn to manage the words according to rule in such a tune, and then become able to sing it on the Superlative Plan, then Superlative Plan would be the Fourth Grade. Learners can thus understand how belying a word of command raises the performance of the tune to a higher grade, although different words of command are employed to raise different tunes to all grades above the Second Grade.

CHAPTER XI.

Musical Word of Command No. 8. Vocal Organs in Position.

The Lungs furnish the breath for producing singing tones. The Windpipe carries the breath into the throat. It is the breath rushing through a little apparatus at the end of the Windpipe, called the Larynx, that produces musical sounds. So the lungs, windpipe and larvnx are called the vocal organs. If a company of singers all have these vocal organs in the same position, their voices will harmonize much better than when they have them in different positions. This word of command means that the company of singers must sing the tune, and all keep their vocal organs in the same position. That they may be able to do this the following positions are fixed upon: - Sit or stand erect, with the stingle column curred inwards. This will allow the lungs to inhale and expel the breath freely. Hold the head erect, and allow nothing to press on the neck. This will allow the breath to pass freely through the windpipe. Face exactly in front. That means in front of the body. This causes the larvnx to make its best tone. Other positions may be as good, but these are fixed upon because they are as good as any, and what is wanted is to have all vocal organs that sing together in the same position, so it is necessary to have some fixed position for each of the vocal organs. If the muscles in any part of the body are contracted, it injures the tone. So, perfectly relax all the muscles in the body is considered as one of the things that must be done to obey the word of command, Vocal Organs in Position,

Use Drill Exercise No. 3 to practice this word of command. Singers cannot have the windpipe in its proper position except when they sing on the Superlative Plan. When they sing on the Positive or Comparative Plans with the Vocat Organs in Position, they must get the windpipe as near to its proper position as they can, but they can only get it perfectly into this position when they sing on the Superlative Plan. Let the learners practice Drill Exercise No. 3, singing the first verse on the Positive Plan and the second verse on the Comparative Plan, they were not the Superlative Plan and with the Focal Organs in Position merfectly.

Positive Plan, Comparative Plan, Superlative Plan, mean Vocal Organs in Position, besides meaning to look on or off from the book. This is called their "full meaning." So if the conductor should tell singers to sing a time on the Superlative Plan, they would have to learn it by beart and sing it with the book shut, but if he should tell them to sing it on the Superlative Plan and give that word of command its full meaning, they would not only have to sing that time with the book closed, but also with the Vocal Organs in Position. The same is true of the other two plans.

Learners should note how much better voices blend and harmonize when a company of singlers sing with Vocal Organs in Position than when they sing with the vocal organs in different positions, and realize that obeying this word of command will carry any tune to a higher grade of excellence.

Vocal Organs in Position is not an easy position to sing in. All singers should become able to obey this word of command; but after they have acquired this ability, they should only be asked to obey it when it is desired to sing with a high grade of excellence,

CHAPTER XII.

MUSICAL WORDS OF COMMAND No. 9. GEOMETRICAL PROGRESSION.

Sing this tune in Geometrical Progression.

This word of command means that the singers must sing the first verse as soft as it is possible to sing. This softest power of the voice is called the First Powers or GEOMETHICAL PRODURSSION. Then they must sing the second verse exactly vice as loud as the first verse. This power is called the SECOND POWER OF GEOMETHICAL PRODURSSION. Then they must sing the third verse. GEOMETHICAL PRODURSSION. Then they must sing the third verse of GEOMETHICAL PRODURSSION. Then they must sing the fourth verse of Construct Called the FOUNTH VERSE of CONSTRUCT. A CONSTRUCT. PROPRESSION. The they must sing the fourth verse exactly twice as loud as they sang the third verse. The power with which they will sing this verse is called the FOUNTH FOWER OF GEOMETHICAL PROGRESSION.

EXERCISE A. — Practice Drill Exercise No. 4, in Geometrical Progression, until every voice produces the four powers correctly.

Drill Exercise No. 4.

1. Who are these in bright error, This ex-ult-ing, happy throng? Nound the al-tar



- 2 Clad in raiment pure and white, Victor palms in every hand; Through the great Redeemer's might, More than conquerors they stand.
- 3 Hunger, thirst, disease unknown, On immortal fruits they feed; Then the Lamb, amidst the throne, Shall to living fountains lead.
- 4 Joy and gladness banish sighs, Perfect love dispels all fears; And forever from their eyes, God shall wipe away their tears

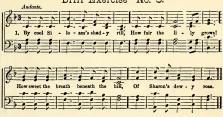
The soft and loud powers of the volce have much more to do with raising the performance of a tune to higher and higher grades of excellence than any other of the variations of tone the volce is capable of producing. To be a good singer it is necessary to have the voice under such perfect control that it will produce, perfectly, every required power. But when a learner first tries to sing soft and loud, must, so to speak, break it is sue hereak collect, and bring to be controlled. He must, so to speak, break it is sue hereak collect, and bring the will do this so well as to palently practice Geometrical Progression until the voice can make each power exactly twice as loud as the power before it, with perfect accuracy, So, let the learners practice Drill Exercise No. 4. in Geometrical Progression, until practice the other words of command in this Chapter greated progression, and practice the other words of command in this Chapter greated progression.

Sing this tune in Geometrical Progression Reversed.

This word of command means the reverse of Geometrica Progression. That is, it means that the first verse must be sume with the Fourth Power of Geometrical Progression,—the second verse with the Third Power,—the Lind verse with the Second Power,—and the fourth verse with the First Power, he had to the third verse with the Geometrical Power of the First Power of the Word Command can be defined 1 r saying that it means, sing the first Crea as loud as possible, and each succeeding verse half as loud as the one before a fourth of the Command Command

EXERCISE B. — Practice Drill Exercise No. 5, in Geometrical Progression Re-

Drill Exercise No. 5.



- 2 Lo! such the child whose early feet The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God.
- 3 By cool Siloam's shady rill, The lily must decay, The rose that blooms beneath the hill Must shortly fade away.
- 4 O thou who givest life and breath! We seek thy grace alone, In childhood, manhood, age and death, To keep us still thine own.

The word of command "Geometrical Progression" alone, always means that four verses must be sung with the four Powers,—but four anything else may be sung with them; only, if the conductor wants anything else than four verses sung with the four powers, he must specify what it is that he wants sung in Geometrical Progression.

Sing this tune in Geometrical Progression by Lines.

This word of command means that the first line must be sung with the First Power,—the second line with the Second Power,—the third line with the Third Power,—and the fourth line with the Fourth Power of Geometrical Progressica.

EXERCISE C. — Practice Drill Exercise No. 6. In Geometrical Progression by Lines, until the learners can obey this word of command.



- 2 In pastures green he doth me lead, And there in safety make me feed; Refreshing streams are ever nigh, My thirsty soul to satisfy.
- 3 Goodness and mercy shall to me Through all my life extended be; And when my pilgrimage is o'er, I'll dwell with thee forevermore.

Sing this tune in Geometrical Progression Reversed by Lines.

This word of command means that the first line must be sung with the Fourth Power of Geometrical Progression,—the second line with the Third Power,—the third line with the Second Power,—and the fourth line with the First Power.

EXERCISE D.—Practice Drill Exercise No. 7, in Geometrical Progression Research to Lines, until the learners can pole this word of command.

Drill Exercise No. 7.





- 2 Thou who, homeless and forlorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Weary wanderer, hither haste.
- 3 Hither come, for here is found Balm that flows for every wound; Peace that ever shall endure, Rest eternal, sacred, sure.

Sing this tune in Geometrical Progression by Double Lines.

This word of command means that the first two lines must be sung with the First Power,—the next two lines with the Second Power,—the next two lines with the Third Power,—and the next two lines with the Fourth Power of Geometrical Progression.

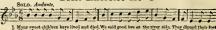
Sing this tune in Geometrical Progression Reversed by Double Lines.

This word of command means that the first two lines must be sung with the Fourth Power of Geometrical Progression,—the next two lines with the Third Power,—the next two lines with the Second Power,—and the next two lines with the First Power.

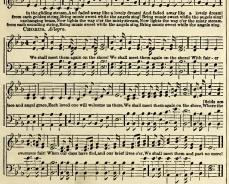
EXERCISE E.— Practice the chorus part of the first and second verses of Drill Exercise No. 8, In Growntrical Propression by Double Lines,—and the chorus rat of the third and fourth verses In Geometrical Propression Reversed by Double Lines, until the learners can obey these two words of command.

It is a Principle that a word of command never refers to a solo. One is only to be obeyed when the chorus singers sing.

Drill Exercise No. 8.



Many d'ar children we know do stand And tune their naris in the Better Land. Their 19 he hands They used to marin whee the children died, Before King Jesus was crudiod, The Cross with bright Many loved children we know do stand. Tuning their harps in the Better Land. Their little hands



The words of command in this Chapter all belong to the same set, because they all require the four Powers of Geometrical Progression to be used. After learners can obey all of these words of command perfectly, they will find that their voices will be under perfect control, so that they will produce any shade of soft or loud tones that may be desired. Learners can notice that after a tune is raised to the Second Grade, the Third Grade might be produced by singing it in obedience to one of this set of words of command, provided the tune and words were of such a character that one of these words of command would improve its quality. They can, also, now understand that, although every tune must be raised to the Second Grade in the same manner, what words of command must be obeyed to raise a tune higher than the Second Grade depends upon the character of the tune and words. The tunes and words which form the Drill Exercises in this Chapter produce a fine effect sang in obedience to one of this Geometrical Progression set, but tunes and words of a different character would not.

CHAPTER XIII.

SOLO PRACTICE.

Solo Exercise for Female Voices.



Where the living waters glide along There in peace reposing, upon the flowing banks Standing with the Shepherd, we'll give thanks! CHORUS

2 Pleasant are the pastures, all echoing with the song, 3 Faithful is the Shepherd who careth for his sheep Never do his cyclids close to sleep; All his flock he knoweth and calleth them by na se. And his love is constantly the same,

> 4 Blessed are the weak ones who on his arms repose, Fearing not the fierceness of their foes; They shall grow and flourish, who in the Lord abide, Like the trees that grow by the river's side,

EXERCISE A. - Practice the foregoing tune, all the female voices singing the solo and all together the chorus, until every lady is very familiar with the solo. Then let the first girl or lady in the front row sing the solo alone. As soon as she has finished it let all sing the chorus. As soon as the chorus is finished let the next one sing the solo, followed by the chorus in the same manner. Proceed in this way until every female voice in the company of singers has sung the sojo alone. Do not allow the "flow of the musle" to stop from the time the first voice commences until the last has finished,—but commence the chorus, in perfect time, as soon as the solo voice has sung the last note of the solo, and have the next solo voice commence without interrupting the time as soon as the chorus singers have sung the last note of the chorus.

Solo Exercises for Male Voices.



- 2 The gathered dust of toil and care
 The world hath o'er us flung,
 Shall vanish in the pure clear air
 We breathed when we were young.
 CEORUS.
- 3 The noisy clang of jarring throngs Shall vex our ear no more, Nor break upon the peaceful songs We loved and sung of yore. Chorus.
- 4 We'll mingle in the old home game With all our olden glee, No child shall follow pleasure's flame More gay of heart than we, CHORUS.

EXERCISE B.— Let every male voice in the company of singers sing the solo in the foregoing tune, followed by the chorus, in the same manner that the female voices are d'rected to sing the solo in the first tune in this Chapter.

The practice this Chapter requires is called a Solo Exercise. Musical Word of Command No. 2 requires every voice in a company of sugers to sing in a bold, independent, unembarrassed, self-reliant manner. It is considered that no company of singers will obey this word of command perfectly unless they occasionally

practice a Solo Exercise, and make every member able to sing aione without a particle of fear or embarrassment. The first time a class go through a Solo Exercise many will be badly scared and disconcerted; but as the Solo Exercise is practiced ession after session it will become an old story, and all embarrassment will wear off. The practice of the Solo Exercise should be kept up in a company of singers until every member can sing alone and Deliver the tone according to Rule. The first time it is gone through with it is a good plan to let the members sing the solo in their usual seats, and have it understoot that no one is to look at them. After they become more accustomed to it, and less frightnend, they could sing it standing in their usual places. Before this kind of Solo Fractice is discontinued, each not solve the solution of the contractions of the contraction of the contraction of the contraction of the contraction of the contractions of the contraction of

Chapter VII teaches that In the Natural Art of Singing the members of a company of singers must be alike in skill, like the members of a company of soldlers. although in the Artistic Art of Singing each may excel the others if he can. Another object of the Solo Practice is to make every member of a company of singers equally able to sing a solo. Chapter VII says it does much harm to introduce principles which belong solely in the Artistic Art of Singling into the Natural Art of Singing; but in nothing does this do anywhere near so much harm as in the matter of Solo Singing. A company of Natural Art of Singing singers must abhor all such estimation of Solo Singing as prevails among Artistic singers as they abbor a rattlesnake. In the Natural Art of Singing a solo is sung solely because the author of a tune has written a part of it to be sung by one voice, and the tune cannot be sung as its author wrote it to be sung unless one voice sings a part of it alone. The doctrine is, that in a company of Natural Art of Singers every member can sing the solo in any piece. The Solo Exercise should be patiently practleed, in practice meeting and after practice meeting, until every member can do this. When every member can thus sing any solo, the doctrine of the Natural Art of Singing is, that the conductor should merely ask a member to sing the solo it a piece who has the right kind of voice for that kind of a solo. That is, - if it is a loud, noisy solo, a member with a loud, strong voice should be asked to sing it; if It is a soft, sweet solo, a member with a soft, sweet voice should be asked to sing it: and so on. The Principles of the Natural Art of Singing require that there shall be no other criterion in selecting a member to sing a solo than the adaptation of the member's voice for that kind of a solo. Then they require that every member of a company of singers shall be willing to sing the solo in a piece that is practiced, if asked to sing it by the conductor; and they require, just as rigidly, ti.st no member shall care anything about it, or give the matter a single thought, if not asked to sing a solo. That is, these Principles require that those who understand the Natural Art of Singing shall behave as people do who understand other natural arts. If it was desired to have a story read aloud at an evening party, every one understands the natural art of reading, and every one could read it. Only one is asked. All the others listen and enjoy the story, which is the object of having it read, - and such a thought as being offended at not having been asked to read it does not enter into any one's head! If, in such a party, it was desired to have a column of figures added for some purpose, every one understands the natural art of arithmetic, and every one could add it. Only one is asked; but not one of the others dreams of being offended at not having been selected! If a company were riding horseback, and it was desired to have one ride ahead for some object, every one understands the natural art of riding, and every one could ride shead. Only one is asked; but none of the others so much as once think of such a thing as to wonder why they were not selected! So when a piece with a solo in it is sung, one must be asked to sing it. The other singers must listen to the piece and enjoy it, which is the sole object of having it sung; but such a thought as being offended at not having been asked to sing the solo must not enter the head of a Natural Art of Singing singer. A Natural Art of Singing company of singers is one of the kind of companies spoken of in Chapter VII, in which the fundamental principle is, that the members must do everything alike, - and which it will ruin to introduce anything that belongs in that kind of a company whose fundamental principle is that each member must strive to excel the others. In the Artistic Art of Singing a solo is a chance to exhibit the singer's skill. - and the fundamental principle of that art is, that whoever sings a solo must excel all the others, if possible. But when a Natural Art of Singing company of singers allows the subject of singing solos to be treated in that way, Satan has entered into that company, and its peaceful enjoyment of the art of singing has ended! It is like introducing the principles of a horse-race into the exercises of a company of soldiers. In a company of soldiers, if one member should try to make himself conspicuous above the other members, he would be guilty of unsoldierlike behavior! In the Natural Art of Singing a solo is regarded as merely something that must be sung by one voice, in order to enable the singers and listeners to enjoy the tune. It has no other object, and must not be regarded in any other light, Therefore, in a company of Natural Art of Singing singers, whoever is offended at not being asked to sing a solo, and whoever cares or thinks anything about whether they are asked to sing a solo or not, are guilty of un-natural art of singing behavior! Learners of the Natural Art of Singing should regard singing alone exactly as students regard reciting or reading alone in a seminary or academy. When a member of such a school recites or reads alone, neither he nor the other members regard it as a matter of any sort of consequence, - and learners of the Natural Art of Singing should regard singing alone in exactly the same light.

CHAPTER XIV.

THE MOST IMPORTANT WORD OF COMMAND.

Musical Word of Command No. 10. Employ the Emotions.

This word of command means that the singers must feel the meaning of the words they sing so deeply that their feelings will color the Quality of the tones hey produce.

Learners must first learn to recognize the Quality this word of command re-

quires in the speaking voice. That they may do this, let the teacher speak the

verse in Chapter IV (or some other verse), first carelessly, without any feeling, and then intensely feeling if he meaning of the words. This "intensely feeling if the words will change the Quality of the tones of the voice, which, in singing, is called "coloring" the tones by the feelings. Let the learners note in difference and the coloring of the coloring of the tones is the Quality apeakers produce when they speak a piece and Earledy the Emotions. Then let the teacher sing Drill Exercise No. 7, first in the Anyhow Style, and then intensely feeling the meaning of the words. Let the learners note the difference in the Qualities of the tones in these two ways, and learn that the Quality produced when the tones are colored by the feelings in the Month of the Coloring from the

Use Drill Exercise No. 7 for this word of command. First let the learners practice it many times, cooling the tones by the feelings in the second and fourth lines, but not in the first and third lines, so that a line not colored and a line colored may be brought into strong contrast with each other. When they have practiced it in this way so much that they vividly realize the difference between signing and Employing the Emotions, and singing words carelessly, let them practice the tune Employing the Emotions in all of the lines until it becomes certain that they can obey this word of command whenever they are required to do so.

Every one knows that there will be no sense in a piece of declamation, if the speaker does not feel the meaning of the words he utters, but speaks them as if he did not know what he was talking about! As the Natural Art of Singling is never sing at time well, unless they feel the meaning of the words they utter. It is said that if a company of singers should carry a tune fluently through the first process and Employ the Emotions without doing anything else to it, they will sing the tune far better than they would if they should sing it and obey all the other words of command but abould not Employ the Emotion of commands.

It is a Principle of the Natural Art of Singing, that a tune must never be sung as an act of public worship without Employing the Emotions. To one who clearly understands the principles of music, it is evident that It must be as wrong to sing in public worship, without feeling the meaning of the words that are sung, as it would be to pray without feeling the meaning of the words that are sung, as it would be to pray without feeling the meaning of the words that form the prayer.

Singing a tune in obedience to this word of command will raise its performance to a much higher grade of excellence, no matter what other processes it has been carried through.

CHAPTER XV.

MUSICAL WORDS OF COMMAND No. 11. ACCORDING TO THE RULE OF REPEATED WORDS.

Sing this tune According to the Rule of Repeated Words.

This word of command means that words that have to be sung twice in succession, must be sung very soft the first time and very loud the second time. Practice Drill Exercise No. 4, According to the Rule of Repeated Words. The words that form the fourth line have to be sung twice in succession. They must be sung as soft as possible the first time, and as loud as possible the second time,—for this word of command means that the two extremes of the voice must

Sing this tune According to the Rule of Repeated Words Reversed.

This word of command means that words which have to be sung twice in succession, must be sung very loud the first time and very soft the second time. Practice Drill Exercise No. 4, According to the Rule of Repeated Words Reversed.

In those words of command which can be used in several different ways, the plan is followed of having one meaning attached to the word of command itself, and when it means anything else, to use words to denote that meaning. For example, Geometrical Progression means four verses, when no words are used to describe the several progression of the voice, unless words are used to denote that these very soft and very loud powers are to be used for something else than two such successions of loud powers are to be used for something else than two such successions of

Sing the Repeat According to the Rule of Re-

This word of command means that the Repeated Passages in a tune, must be sung very soft the first time and very loud the second time. Practice Drill Exercise No. 9, and sing the Repeats According to the Rule of Repeated Words. That is, sing each Repeat very soft the first time and very loud the second time.

Drill Exercise No. 9.

Ah, when in happy childhood, Those fairv tales were told. Of many a wondrous he - ro,
 I loved the wondrous stories, Oh, how I loved to hear. When told me by my mother,
 And yet I loved to hear them, As in the days gone by, They bring me golden mem ries

Of towers, and gems, and gold, Golden are childhood's dreams of pleasure, pleasure, Happy the

In account kind and dear.

In account kind and dear.

Happy if Autumn brings its treasure, treasure, Happy if

pring of life should ever be; Ming, then, ring, ye light fairy bells it et aweet happy win ter days in peace we see. Ming, then, ring, ye light fairy bells it et aweet happy wolcan chine with the dames. When the midnight army advances Forth from shady dellal

Sing the Repeat According to the Rule of Repeated Words Reversed.

This word of command means that the Repeated Passages in a tune must be sung very loud the first time and very soft the second time. Practice Drill Exercise No. 9, and sing the Repeats According to the Rule of Repeated Words Reversed. That is, sing each Repeat very loud the first time and very soft the second time.

Sing the whole tune According to the Rule of Repeated Words.

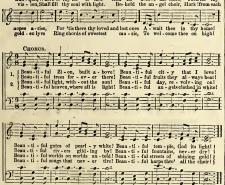
This word of command means that when a tune has but two verses set to it, the first verse must be sung very soft and the second verse very loud. Practice the chorus part of Drill Exercise No. 10, singing the whole tune According to the Rule of Repeated Words. That is, sing the first verse very soft, and the second verse very loud.

Drill Exercise No. 10.

SOLO. Andonse.

1. The joys of earth arctransien, Heaven's joys forever last; O let thy bear be 2. They wait with songs of ray-large. To hail they when the night. That dims thy nor the contractions of the contraction of the contraction of the contraction.

And far a-bove the skies. Then let thy



tran - quil. Where'er thy lot is cast

Sing the whole tune According to the Rule of Repeated Words Reversed.

This word of command means that when a tune has only two verses set to it, the first verse must be sung very loud and the second verse very soft. Practice the chorus part of Drill Exercise No. 10, singing the whole tune According to the Rule of Repeated Words Received. That is, sing the first verse very loud, and the second verse very soft.

Drill Exercise No. 11.



- 2 Westward, all along the ages.
 Trace its pathway clear and bright;
 Star of hope to Eastern sages,
 Radiant now with gospel light,
 Angels from the realms of glory,
 Pence on earth delight to sing,
 Christian, tell the wondrous story,
 Go notcaim the Saviour King!
- J Like an armed host with banners,
 Terrible in war array,
 Zion comes with glad hosannae,
 To prepare her monarch's sway;
 Unto him all power be given,
 All the world his sway shall own,
 And on earth, as now in heaven,
 Shall his will be done alone.

If singers are ordered to sing a tune According to the Rule of Repeated Woras, and in that tune there are words printed three times in succession,—those repeated words must be sung very soft the first time --very loud the third time,—and half way between very soft and very loud the second time.

If, in such a tune, singers are ordered to sing the tune According to the Rule of Repeated Words Reversed,—those repeated words must be sung very loud the first time,—very soft the third time,—and half way between the second time.

Practice Drill Exercise No. 12, and sing the first three lines According to the Rule of Repeated Words Recreacy—and the next three lines According to the Rule of Repeated Words. That is, sing the first line of words very loud,—the first repetition of those words, half way between very loud and very soft,—and the second repetition of those words, very soft. Then sing the next line and its body—and very loud,—and very loud,—and very loud,—and very loud,—and very loud.—and very loud.—and very loud.—

Drill Exercise No. 12.



Practice Drill Exercise No. 11, singing the whole time According to the Rule of Repeated Words. As there are three verses set to this tune, that will require the first verse to be sung very soft,—the third verse to be sung very loud,—and the second verse to be sung half way between very soft and very loud.

Drill Exercise No. 13.

Moderate.

Drill Exercise No. 13.

J. H. TENNEY.

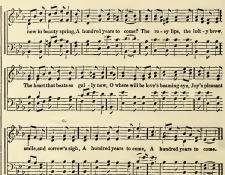
Drill Exercise No. 13.

J. H. TENNEY.

Drill Exercise No. 13.

J. H. TENNEY.

1. Where, where will be the birds that size, A hundred years to come? The flowers that



2 Who'll press for gold this crowded street, A hundred years to come? Who'll tread you church with willing feet,

A hundred years to come?
Pale trembling age, and fiery youth,
And chi.Ziood with its pearl of truth,
The rich, the poor, on land, or sea,
Where will the mighty millions be,
A hundred years to come?

3 We all within our graves shall sleep.
A hundred years to come?
No living soul for us will weep,
A hundred years to come;
But other men our lands will till,
And others then our streets will fill,
While other birds will sing as gay.

Where will the mighty millions be,
And bright the sunshine as to-day,
A hundred years to come?

Practice Drill Exercise No. 13, singing the whole tune According to the Rule of epeated Words Reversed. That is, singing the first verse very loud,—the third

Repeated Words Reversed. That is, singing the whole that According to the Rule of Repeated Words Reversed. That is, singing the first verse very loud,—the third verse very soft,—and the second verse with a power that is half way between very loud and very soft.

CHAPTER XVI.

ADDRESSED TO THE EYE.

The foregoing Chapters show that the Principles of the Natural A.1 x Singing refer to what singers must do to a tune in order to make it interest an audience, so that they are like the principles of declamation, which refer to what a speaker must do to a piece in order to make it interest an audience. If a speaker should undertake to hold the interested attention of an audience during a speech an hour long, he would undertake to inch harder task than he would to interest them in some remarks five minutes long. In like manner a company of singers who should undertake to interest an audience for two hours, would undertake a much more difficult task than a choir would who should undertake to interest an audience for two hours, would undertake a much more difficult task than a choir would who should undertake to interest and affect a congregation during the singing of one tume. So it is considered that no one has a full knowledge of the valuend Art of Singing, unless he know's what must be done started as a couple of hours long.

The authors and others spoken of in Chapter Y, when they analyzed the principles of singing, made the singular discovery, that a succession of interesting tunes perfectly sung, will not hold the attention of an authence for more than ten or fifteen minutes! After that the performance becomes monotonous, and loses its hold on the interest of the audience. This is also the case with speaking. Let utter sentence after sentence of interesting matter, and in ten or fifteen minutes his audience will be asleep, or cease feeling any interest in what he is saying, his speaking would become so monotonous. It may be said that the human mind cannot long compel listeff to be interested in monotony. A good illustration of this would be, to suppose that when an audience settle themselves down to listen activities of the contractive to make the contractive to make the longer the attention is fixed on a steady, monotonous performance, the thicker the web becomes.

Another singular discovery those who analyzed the principles of music made, is, that a very small, insignificant thing, will break up the monotony, and secure the continued interest of the audience. That h,—a very small broom will break away seeked attention to the performance! Anything that will interrupt the continuous monotony of the performance will do this, however small or insignificant that thing may be. So some words of command that refer to rising and sitting are used for the purpose of thus breaking up the 'continuous monotony of a performance will do the continuous monotony of a performance of the purpose of thus breaking up the 'continuous monotony of a performance will do the continuous monotony of a performance of the purpose of the breaking up the 'continuous monotony of a performance of the purpose of the breaking up the 'continuous monotony of a performance of the performance of the purpose of the breaking up the 'continuous monotony of a performance of the performance

Musical Word of Command No. 12. Sing this tune in Alternate Choirs.

This word of command means that when the Signal for Rising is given, the right hand half of the company of singers must rise and sing the first verse. The instant they have finished the last note they must sit, and the other half must rise and sing the second verse. This :itting and rising must be done at the same time, those who are upon the first verse stitting, and those who are going to sing the second verse rising, both at the same time,—that time to be the instant the last note of the record verse is finished. The Instant the last note of the second verse is finished, those who same the first verse must rest and at the last note of the second verse is finished, those who same the last verse must rest and at when they have finished, but must remain standing to sing the third verse. Because those who sing the first verse sit when they have finished, those who sing the second verse will wish to, but they must impress it upon their minds that they must not at; but must remain standing. The signal for rising must only be given for the first verse. The rising for the other verses must be at the Instant the last note of the foregoing "use is

Practice Drill Exercise No. 2, singing it in Alternate Choirs, until every member can rise and sit at the proper places, exactly together, and without the slightest mistake or hesitation.

It will be a good plan to call those who sing the first verse, "the Right Hand Choir," and those who sing the second verse, "the Left Hand Choir," If there is a partition in the seats, those who happen to be on the right hand side can be considered as the Right Hand Choir, and those on the left hand side, the Left Hand Choir, at those on the left hand side, the CH Hand Choir. If there is no partition, an imaginary line should be drawn through the middle of the company of singers, so that haff will be in each choir. There must be treble in both choirs,—but one need not have any alto or base in it, and the other need not have any need to have any tenor in it.

Alternate Choirs Reversed would mean that the Left Hand Choir should sing the first verse,—the Right Hand Choir the second verse,—and both Choirs the third verse. The effect of this word of command would not differ from Alternate Choirs, but as the singers have to act differently when they sing the second verse from what they do when they sing the first verse, it may be well to practice Alternate Choirs Reversed, so that the Right Hand Choir will have some practice in singing the second verse. So let the learners practice Drill Exercise No. 6, in Alternate Choirs Reversed.

Drill Exercise No. 14.



ging gaily.



Drill Exercise No. 15.

In some books this is Drill Exercise No. 14.



2 Pleasant thus to float at eye, 'mid heauty all sur- 3 With the stream we float along, while passing thro frounding Listening to sweet evening sounds, as evening hells Charmed with music all the while, for hirds are [resounding Fill with music all the air, - and hark, what happy Then across the wider lake, we pull with swifter Chant sweet anthems, strong and clear, while echo

Singing gay, we mariners upon the land-locked ocean. floud rejoices! Happy friends together, while the hours are flying, Momently new pleasures in the scene descrying! Gentle hours of pleasure, on the summer waters Thus fair nature checreth, all her sons and daughters With the stream, &c.

Pleasant thus, &c.

Musical Word of Command No. 13. Alternate Choirs. Ladies and Gentlemen.

This word of command means that the ladies must form one choir and the gentlemen the other. Practice this word of command with Drill Exercise No. 14. Let the ladies rise at the signal and sing the first verse. When they finish the last note, let them sit and the gentlemen rise and sing the second verse,-the Tenor singing the Treble and having only Treble and Base, where there are four parts. As soon as they have finished the last note, all stand and sing the last verse. In this word of command the choir that is first named must sing the first verse. If the conductor should say "Gentlemen and Ladies," the gentlemen would have to sing the first verse.

Musical Word of Command No. 14. Sing this tune in Semi-Chorus.

This word of command requires that the singers shall number themselves, commencing at the right hand end of each row and counting aloud. That is, the one at the right hand end of each row must say "one," aloud. The next singer must say "two." The next "one." -the next "two." -and so on. -so that every singer will be number one or two. When the Signal for Rising is given, all who are number one must rise and sing the first verse. When they finish the last sound. they must sit and those who are number two must rise and sing the second verse. As soon as they finish the last sound, the number ones must rise, and all must sing the third verse standing. That is, this word of command requires the verses to be sung as they are when a tune is sung in Alternate Choirs, only the half who sing each verse must be composed of every alternate singer, so that one is seated between every two who are standing, instead of those who sing being together. In Semi-Chorus all four parts are represented in each verse, while in Alternate Choirs one or two of the parts will not be represented in the first and second verses. Drill Exercise No. 15.—or Drill Exercise No. 1.—will make a good Drill Exercise for this word of command. Practice this word of command with a Drill Exercise, until the company of singers can obey it, without bewilderment or mistake, rising and sitting exactly together.

Musical Word of Command No. 15. The Repeat in Alternate Choirs.

This word of command means that the Repeated Passages in a tune must be sung first by the Right Hand Choir, and then repeated by the Left Hand Choir, each choir rising when they sing the first note, and sitting when they sing the last note. Practice Drill Exercise No. 9, singing the Reneats in Alternate Choirs, until the learners can obey this word of command. They can also practice this tune singing the Repeats in Alternate Choirs Reversed.

Musical Word of Command No. 16. The Repeat in Semi-Chorus.

This word of command means the same as Word of Command No. 15, except that those who are number one must sing first, and those who are number two must repeat. Practice Drill Exercise No. 9 with the Repeats in Semi-Chorus, until the learners can obey this word of command.

Although these words of command "addressed to the eve" seem such small matters as to be almost silly, they subserve two unmensely important purposes.

One is to lestroy monotony. At a public performance, after the audience has listened to regular singing for ten or fifteen minutes, and the conductor notes that the "spider's web" over their faculties is growing thick, let him order a tune sung in Alternate Choirs or in Semi-Chorus. When only half the singers rise, the attention of the andience is at once awakened! They become interested in the appearance of the singers as they change their positions ! They hear the second verse sung by different voices from those who sung the first verse, -and the third verse by twice as many voices as sung either of the others. This is so different from the ordinary way of singing that the monotony is destroyed! The spider's web is brushed away! At a singing school, when the learners have become languid or weary from long study of some dry subject, ask them to sing such a tune as Drill Exercise No. 9,-singing the Repeats in the first verse in Alternate Choirs .- in the second verse in Alternate Chairs Reversed, -and in the third verse in Semi-Chorus, -and it will revivify them almost as much as a game of ball would! Th's class of words of command, therefore, are of great value for their efficacy in destroying monotony, and should be patiently practiced on that account. But they subserve another, and still a more important purpose,

Chapter IV says, that no one can be a good singer who cannot bend his mind down, rigidly, to the one point of obeying the required word of command. There is no drill upon this point which does learners so much good as drilling upon Alternate Choirs and Semi-Chorus. They are so certain to be laughed at if they make a mistake, and have to keep such a clear head in order to avoid becoming bewildered, that a company of singers who can obey these words of command without a mistake, find it quite easy to form the habit of perfectly obeying all of the other words of command. Obeying these words of command addressed to the eye, although they seem so simple, are full as great acts as most of those the flue city regiments of soldiers patiently drill upon. So every company of singers should spend some time at every practice meeting in drilling upon these words of command, until the slowest minded singer among them will never make a mistake in executing them.

Musical Word of Command No. 17. Rise During one Note.

This word of command means that the company of singers must rise while they are singing the first note after a solo. Use one of the Solo Exercise tunes in Chapter XIII for a Drill Exercise. Let one stand and sing the solo, the chorus singers remaining seated. Then let the chorus singers rise while they are singing the first note of the chorus, and sing the chorus part standing. While drilling upon this word of command, the singers can do this on every verse. Singers can produce a fuller and stronger volume of tone when they sing standing than when they sing seated. In ordinary singing the chorus singers are not usually required to rise until the final close of the piece, when they rise, so as to close with a louder volume of tone than they could produce seated. So, after this word of command is fully learned, its meaning had better be understood to be, that the chorus singers shall rise when they sing the first note of the last chorus passage in the piece. This should be considered to be the meaning when the word of command is Rise during one Note, and nothing more is said. Of course, the conductor can have the singers rise on any note by specifying the note ou which he wishes them to rise. If a company of singers rise while they are singing one note, they will rise exactly together. This causes them to present an agreeable appearance to the audience, and the movement helps to destroy monotony. So this is classed with words of command addressed to the eve.

Drill Exercise No. 16.



- The roses from thy cheek. And garments rent and riven. Thy poverty bespeak." "The food with which the angels Would all delighted be,
 - And robes of dazzling brightness Are now awaiting me,"
- And join me on my way; I'm journeying to a country Where beams an endless day, Where saints and angels falling Before the great white throne, To you, to me are calling,
 - Haste, pilgrim, hasten home !" Sit Dur-

Musical Word of Command No. 18. ing one Note. This word of command requires the chorus singers to sink into their seats while

they are singing the last note of the chorns, leaving the solo singer standing alone. It is chiefly used in pieces where the chorus sings first, and the solo afterwards, Practice Dril. Exercise No. 16 as a Drill Exercise for this word of command.

Let a Prelude be extemporized, the Rising Signal put into it, and let the singers rise according to rule and sing the chorus. While they are singing the last note of the cborus, let all sink into their seats except the one who is to sing the solo. Let her stand alone while she sings the solo. Treat every verse in this way, and practice until all obey this word of command perfectly. This is what this word of command means when the conductor says Sit during one note. Of course, he can make it mean, sit while any other note is sung, by designating that note. It is a Principle that no word of command addressed to the eye must be used in singing that is a part of the exercises of public worship, unless it is "Rise According to Rule," and "Sit According to Rule."

CHAPTER XVII.

MUSICAL WORDS OF COMMAND No. 19. FAST AND SLOW.

Largo means very slow. - Adagio means slow. - Andante means rather slow. - Moderato means neither fast nor slow. - Allegretto means rather fast. - Allegro means fast. - Presto means very fast.

In the Natural Art of Singing the rule is that the singers must produce the kind of singing these words of command mean. Use Drill Exercise No. 1 for the Drill Exercise. Perhaps half of it will be enough for the practice of the slow words of command. Practice the Drill Exercise in this way. First sing it Largo, which will require it to be sung so that every one will pronounce it to be very slow singing. Then sing it Adagio, which will require it to be sung so that every one will pronounce it to be slow singing. Then sing it Andante. This will require it to be so sung that it will be sure to convey no idea of fast singing, but so it will not be unhesitatingly called slow, like Adagio, but rather slow, - that is, a little in the slow style of singing. Then sing it Moderato, which will require it to be sung so that no one will call it slow singing and no one will call it fast singing. It must be neither fast nor slow. Then sing it Allegretto. This will require it to be sung so that it will be sure to convey no idea of slow singing, but so it will not be unhesitatingly called fast, like Allegro, but rather fast, - that is, a little in the fast style of singing. Then sing it Allegro, which will require it to be sung so that every one will pronounce it to be fast singing. Then sing it Presto, which will require it to be sung so that every one will pronounce it to be very fast singing.

The Principles of the Natural Art of Singing aim to cause singers to sing a tune without prompting or aid from the conductor or any one else. - just as the principles of declamation aim to cause a speaker to speak a piece without prompting. Learners should practice these words of command until they can commence a tune in the time required by any one of them, without any aid, prompting or assistance, For example: if the conductor gives the order to sing the tune "Allegro," every singer must think, "Now we must sing it so as to cause every one to pronounce it fast singing;" and then start off, all together, in a movement that will produce fast singing, without any prompting, - treating every other of these words of command on the same plan,

In which of these movements a tune will produce the best effect depends upon the number of singers, the size of the room, and many other things which the author of the tune cannot know anything about. So the rule is, that one of these words of command printed to a tune is only a suggestion of the author's. The conductor is the only one wbo can judge correctly bow fast or slow the tune should be sung by his company of singers, and he is not obliged to heed the word of command that is printed, if, in his judgment, some other will produce a better effect when the tune is sung in that place, by those singers.

CHAPTER XVIII.

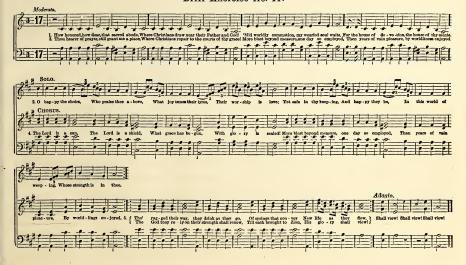
MUSICAL WORDS OF COMMAND No. 20. SOFT AND LOUD.

Pianissimo means very soft. - Piano means soft. - Mezzo means neither soft nor loud. - Forte means loud. - Fortissimo means very loud. These words of command are sometimes abbreviated in the following ways: -

"pp," "p," "m," "f," "f." Singers must produce the kind of singing these words of command mean. Use Drill Exercise No. 4 for the Drill Exercise. First sing it Pianissimo, which will require it to be sung so that every one will pronounce it very soft singing. Then sing it Piano, which will require it to be sung so that every one will pronounce it soft singing. Then sing it Mezzo, which will require it to be so sung that no one will call it soft singing and no one will call it loud singing, - but medium singing, neither soft nor loud. Then sing it Forte, which will require it to be sung so that every one will call it loud singing. Then sing it Fortissimo, which will require it to be sung so that every one will call it very loud singing. Finally, practice this Drill Exercise, singing the first line Pianissimo, - the second line Piano, the third line Mezzo, - the fourth line Forte, - and the fifth line Fortissimo, until the learners can obey these words of command perfectly.

It is a Principle of the Natural Art of Singing that how fast, slow, soft, lond, &c., a tune should be sung in order to produce its best effect, depends upon the number of singers who form the chorus, - the size of the hall or church in which they sing, - the kind of voices which sing it, - and many similar things, which the author can know nothing about; and that, therefore, the author ought not to print any words of command in a tune, but leave that entirely to the conductor. It does not do any harm to print such words as "Allegro," &c., at the beginning of a tune. - but to have "Piano," &c., printed among the music when the conductor does not wish the singers to sing in obedience to such words of command, is a nuisance. But many who write beautiful music know nothing about the Principles of the Natural Art of Singing, and the learners will often meet with music with words of command printed among the notes. They should never pay the slightest attention to any musical words of comman't except those uttered by the conductor.

Drill Exercise No. 17.



CHAPTER XIX.

MUSICAL WORDS OF COMMAND No. 21. THE THREE STYLES.

In Staccato Style.

This word of command means that every note must be sung as short and distinct as it is possible to sing it, making every sound as short as the sound made by snapping a violin string. Practice the first verse of Drill Exercise No. 17, in Staccato Style.

In Legato Style.

Stacada Style requires the singers to have as much silence between every two sounds as the time will permit. Legato Style requires that there shall be no silence at all between the sounds, but that the sounds shall touch each other. Practice the fifth verse of Drill Exercise No. 17, in Legato Style. People cannot take breath when they sing in Legato Style, so singers must not be asked to sing a longer passage in Legato Style than they can sing in one breath. One or view lines will be as long a passage, perhaps, as they can sing in Legato Style in the Drill Exercise.

In Usual Style.

This word of command means that the singers must sing as they usually do when they do not try to sing either Staccato or Legato. As this is the way every-body usually sings, it is not necessary to practice it.

Singers seldom sing in Staccato Style unless it is to let something be heard in the silent places between the sounds. If any one can sing the Solo in Drill Exercise No. 17, if the chorus sing the second and fourth verses in Staccato Style while the solo essing in Lozad Style, the solo will be heard in the silent places while the solo sings in Lozad Style, the prelude with the term of the silent places be found on the last page of this book. If that can be played when the first and third verses are sum, by singing them in Staccato Style, the prelude can be heard between the sounds. If Drill Exercise No. 17 can be sung in this way, all of it can be sung in Staccato Style except the last verse, and that can be sung in Legato Style the first time, and be repeated in Usual Style. Practiced in this way, this Drill Exercise will make the learners skillful in obeying these words of

CHAPTER XX.

BRIEF MENTION.

A full sized singing book, like Johnson's Chorus Choir Instruction Book, contains many more words of command than a book of this size can explain. With one copy of such a full sized instruction book, a teacher or conductor can make a

company of singers able to obey any word of command;—or,—as some singers would express it,—can make them able to employ any Properties of Expression. The following is a brief mention of a number of words of command which are explained in such full sized books, but cannot be explained, at length, in a book of this size.

On this size. We the Accent. In double and triple measure sing the first sound louder than the others. Quadruple measure is only two double measures and into one, so the accent comes on the first and that beats in that. Some made into one, so the accent comes on the first and fourth counts in such a measure—and the time is accent comes on the first and fourth counts in such a measure—and the time is beat by making two downward beats.—one to the left.—one to the right,—and two upward beats. Tunes never ought to be printed in Sextuple measure, for they are merely two triple measures made into one. Although the accent improves marches and waltzes, it injures the effect in most vocal music, and so the accent is never observed in singing, unless the conductor gives this word of command.

Take Close Order. This requires the singers to stand as close together when they rise as they can,—leaving no vacant space between any two singers.

Control the Muscles. Do not allow anything about the body to twitch or move uselessly.

Control the Mind. Keep the mind concentrated on the singing.
Find the Page According to Fulle. Turn over the coners enough to see the page figures until the right page is found, and then throw the leaves over, all at once, finding the page with one movement of the leaves.

When a company of singers are before an audience, it produces a disagreeable effect on the audience, to claw the leaves over in a disorderly manner.

Sit According to Rule. Let the organ sustain the last chord, and then suddenly cease. Let the singers remain standing as if they had not finished,

and sink into their seats the instant the chord ends. Any other signal for sitting will do just as well.

Obliterate. Leave out whatever the conductor orders to be obliterated.

Crescendo. Make the voice pass gradually from Pianissimo to For

tissimo.

Diminuendo. Make the voice pass gradually from Fortissimo to Pian-

issimo.
Accelerando. Faster and faster.
Hitardando. Slower and slower.

Rise Gradually. Rise slowly while singing a line or passage, and sing Crescendo while rising.

Sit Gradually. Sit slowly while singing a line or passage, and sing Diminuendo while sitting.

Make a Stop. Sing a sound short and then remain silent a few mo-

Make a Stop. Sing a sound short and then remain silent a few moments before singing the next note.

Make a Pause. Prolong a sound and then remain silent a few mo-

ments before singing the next note.

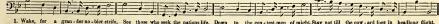
Ad Libitum. Taking liberties with the time.

A Tempo. In strict time.

Make an Explosive Tone. Cause the tone to explode from the mouth

Drill Exercise No. 18.





1. Wake, for a gran-derno-bler strife, See those who seek the nations life, Down to the con-test, men of might, Stay not till the cow-ard fore in headlong flight, 2. Guard well the treasure we have bought, Guard well the land our fathers sought, Firm both the treach ross fores at buy, ne'er give way till brightly dawns the bet-ter day!

2. Guard well the treasure we have bought, Guard twell the land our fathers sought, Firm both to the con-test, men of might, Stay not till the cow-ard fore in headlong flight,
2. Guard well the treasure we have bought, Guard to the con-test, men of might, Stay not till the cow-ard fore in headlong flight,
3. Guard well the treasure we have bought, Guard to the con-test, men of might, Stay not till the cow-ard fore in headlong flight,
4. Guard to the con-test, men of might, Stay not till the cow-ard fore in headlong flight,
5. Guard to the con-test, men of might, Stay not till the cow-ard fore in headlong flight,
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CHAPTER XXI.

The Last Musical Word of Command. Make a Grand Finale.

This word of command requires the singers to make a grand close to a piece,—like the grand peroration to a speech,—by doing the following things to it. Rie-During One Note.—lift they are not already standing when they commence the spassage.) Sing Portissimo. Manage the Words According Rule. Employ the Emotions. Have the Vocal Organs in Position. Sing the passage on the Superior time Plan. And sing it with all possible excitement and enthusism.

Practice Drill Exercise No. 18, and Make a Grand Finals on the part after the solo, until the learners can produce a perfect Grand Finale.

CHAPTER XXII.

TWO CLASSES OF PRINCIPLES.

There are two classes of Principles. One must never be disregarded, but the other may be, to produce a better effect than could be produced by regarding it. One class are called Rules of a Mathematical Character. The other class are called Rules of Taste. "Twice two is four," is a rule of a Mathematical Character. Such a rule mays the mast service of the country o

regarding it will produce a better effect than regarding it.
While learning, singers must treat all Rules of Taste as if they were Principles

of a Mathematical Character which mit states of tasks as it diey were Principles elearned, they may disceased Rules of Tasks who disregarded. After they here learned, they may disceased Rules of Tasks which was disceased that their singing will produce a better effect if they disregard such a rule out the respective of the regard of the respective produces a better effect if they disregard such a rule out the respective produces a respective produce the respective produces a respective produce the respective produces a rule of the rule of t

Learners who has copportunities for beating many performances of experiences singers, will hear many of a character motor close resembling the following example, and they would be likely to be much perplexed at seeming disregard of Principles, if they did not know that experienced singers always have the right to violate Rules of Taste. They must take the responsibility of doing so, however, if a cempany of singers reliedly regard the Principles their singing will certainly produce a fine effect. If they disregard them, their singing may produce a finer produces a better effect people will praise them It is more effect. If they produce a fine effect, the produces a better effect people will praise them It is unforment is better than the indement of those experienced music scholars who lad down the Principles.

A learner who had learned the foregoing chapters chanced to attend a large church in a large city. There was a chorus choir of a hundred members and a paid quartette of artistic singers. The services opened with a simple anthem, such as an ordinary singing school could have easily sung, containing solo and chorus passages. Not a dozen of the singers could see the conductor, but he beat time frantically, with singing book and both arms, and directed each solo singer when to commence each solo with as much effort as he would needed to have done had they been beginners who never had seen the solo before, instead of artistic singers, each receiving more than a thousand dollars a year for their solo singing in that church! This was in utter disregard of the Principle authors and learned scholars in music have laid down, that there must be no more prompting of singers in such a performance than there is of a speaker in a public performance of declamation. If the learner who witnessed this performance had not known what this chapter teaches, he would have been much perplexed, -for here was a choir under a conductor of high reputation, with paid solo singers of the highest ability, singing to a very large city congregation of high standing, disregarding some of the Principles which the learner had been taught were of great importance. But this chapter shows that experienced singers have the right to disregard any Principles that are Rules of Taste. But when they do so, people have a right to judge whether thus disregarding a Principle improves or injures the performance. If this conductor thought his frantic motions improved the performance of that anthem, many good judges of music consider that he was "immensely" mistaken!

Learners who often hear experienced singers, will frequently notice that they disregard some of the Principles taught in the foregoing chapters. Whenever they do so they can think that such singers have a perfect right to disregard such Pfrinciples, but they should also think, that because such singers do so is no reason why these Principles should be disregarded. They will usually find that those who thus disregard them are as much mistaken in supposing that they produce a better performance than they would if they recarded them as the conductor who has been mentioned was. Wealthy congregations and high priced conductors can no more violate Principles without doing harm than beenners can, either in music or any violate Principles without doing harm than beenners can, either in music or any consecution of the principles of secoustics, and had to alsandon it because no one could speak or hear in it, for Pfrinciples no more rive way to influential people than they do to any other kind of

people.

CHAPTER XXIII.

PRINCIPLES REQUIRE PERFECTION.

It is the custom of singing book writers to state principles and rules in the way in which it is necessary to observe them, in order to sing as well as it is possible to sing, although they well know that it is often impossible to observe such principles and rules. The doctrine is that educated singers ought to know what it is necessary to do in order to produce perfect singing; and where it is impossible to do it, they should come as near doing it as they can. For example, an equal number should sing cach part, so that if 12 sing trible, 12 will sing alto, 12 tenor and 12 base. Voices that sing together should be as close together as they can conveniently it or stand. A chorus should be composed of both sexes and all ages. And so on. This chapter teaches that when it is impossible to do such be compared to the convenient of the convenient o

CHAPTER XXIV.

PUBLIC RECITAL.

Page 24 states that the principles of Singing and Declamation are alike. Both of these arts interest hearers by the use of the vocal organs. Students of the art of Singing must keep in mind that they must do everything in Singing just as that thing would have to be done in Declamation.

A course of instruction in Declamation would not be good for much without an observe how they interest hearers. A course of instruction in Singing will not be good for much unless the singers, occasionally, have an exercise in which they good for much unless the singers, occasionally, have an exercise in which they sing to an audience, and observe how they interest hearers. Such an exercise is

called a PUBLIC RECITAL.

At a public exhibition of a Declamation class, the aim of the speakers would be to make the audience listen to each piece, with deep and delighted attention. At a Public Recital, the aim of the singers must be to make the audience listen to each time, with deep and delighted attention. The instructions which commence on page 34 teach how to do this, and show that the singers at a Public Recital must treat each time as sweakers at a public exhibition of Declamation treat each niece.

At an exhibition of Declamation, the speakers must have their pieces fluently learned. Chap. V [page 36], beaches that singers must have their pieces fluently learned. Speakers must speak their pieces boldly. Chap. VI teaches that singer must sing boldly, Speakers must on feed prompting. The last part of Chap. err must sing boldly, Speakers must on feed prompting. The last part of Chap. It boldly does not produce good speaking. A speaker has to put emphasis, infects, strilling expressions, &c., into his piece. The last paragraph in Chapters IX. (page 40), XII and XIV. explain that although fluently learning and boldly sing at time raises it to the Second Grade of excellence, it can be raised to a much

If the speaker has fluently learned a piece, speaks it boldly, and puts effective expression into It, It would make the audience interested in that one piece; but to hold the unflagging attention of an audience for a couple of hours, something else is needed, for a succession of pieces spoken in the same way would soon become monotonous, no matter how well they were spoken. Different kinds of pieces and also the case in singing. At a Public Recital the audience must be kept highly interested for a couple of hours. To do this, the singers must not only sing each piece perfectly, but care must be taken to have so many different characters of pieces,

and sing them in so many different styles, as to avoid sameness and monotony.

Professional readers can interest an audience by exhibiting remarkable skill in reading, such as is alluded to in the third paragraph of page 38. Ordinary readers cannot so this, for they have no remarkable skill to exhibit. But ordinary readers

could read a succession of interesting this so well that they could keep an audience interested in the stories. Such an audience would give their whole attention to the stories, and would afterwards talk about enjoying the stories, but they would take no notice of the readers, and very likely, not even remember who the reader of a story was. Professional singers can interest an audience by exhibiting remark able skill in singing. Ordinary singers cannot do this, for they have no remarkable skill to exhibit. But ordinary singers can sing a succession of interesting tunes so well, that they can make an audience highly interested in listening to the tunes, and this is what singers undertake to do when they give a Public Recital. People cannot enjoy Choruses, Anthems, Glees, &c., unless some company of singers will sing them and allow them to listen to them. A Public Recital is designed to give people an opportunity to enjoy such music. An audience at a Public Recital are expected to give their entire attention to the pieces sung, and not to take any notice of the singers; - not even enough to remember who sang the solos in the pieces that have solo passages; -- for Chap. XIII (page 45,) teaches that in the Natural Art of Singing, a solo is sung, solely because the tune cannot be sung correctly unless a part of it is sung by one voice. - and that no one has any more right to notice the singing of one who sings a part of a tune alone that listeners may enjoy the tune than people have to criticise the reading of one who reads alone that listeners may enjoy the story read.

A Concert is a performance prepared before hand, with a programme which must be performed exactly as it reads, whether adapted to the audience or not. So it is like a written speech which must be spoken just as it reads, whether adapted to the control of the property of

judges will produce the best effect on that audience.

Of course, therefore, no one can decide what pieces will make a Public Recital that will keep an audience highly interested in every piece, without being acquainted with the company of singers, - knowing what pieces they have learned and what words of command they have drilled upon, - and seeing what kind of an audience they are going to sing to. So no one but its conductor can tell what pieces a company of singers must sing, to make a fine Public Recital. But to make it plain what kind of a succession of pieces is needed to make an interesting Public Recital, a company of singers and an audience are "imagined." - and the following "Pattern" is printed. It must be noticed that this "Pattern" will not make an interesting performance, unless the company of singers and the audience are like those "imagined," - but it will show a conductor the variety of pieces and the styles of performances required to keep an audience interested in the tunes sung. and illustrate how he must call for pieces to cause his company of singers to hold the unflagging attention of their audience. The conductor who is "imagined" to conduct the Public Recital this Pattern requires, must be supposed to know that his singers have fluently learned all the pieces the Pattern calls for, and that they know how to obey all the words of ommand the Pattern requires. At the minute appointed for the Public Recital to commence, it must be supposed that he gives he signal to come to order, (page 46 and that the singers immediately take their seats. Then that he says to the singers .- "Page 78 .- Manage the words according to Rule!" and immediately disappears from the view of the audience, leaving the singers to sing that tune without any aid from him, as taught at the end of Chap. VII (page 37). Then that he calls for every other piece on the "Pattern," and gives the words of commands for its performance, in the same manner.

PATTERN.

 Page 78, upper tune, manage the words according to rule (40). Standing. 2. 42, In Geometrical Progression. Seated.

3. 120. Standing. 4. 97, 1st and 2d, and 5th and 6th lines, as a Treble Solo. The other lines in

chorus. 5. 92. Whole tune according to rule of repeated words reversed (50). Seated.

6. 25, upper tune. Rise during one note (53). 7. 48, last tune. Whole tune according to rule of repeated words.

- during one note.
- 8. Sweet Bye and Bye. Superlative Plan (41.) Rise during one note. 9. 187. In Alternate Choirs (51).
- 9. Make a Grand Finale (58).

11. 24, upper tune.

12. 53. Sit during one note.

13. 132, upper half of each page, quartette. Lower half, chorus. Make a Grand Finale.

14. 25, lower tune. By four girls. Let them sing each chorus first, and then all repeat it. The chorus sing in geometrical progression. Rise during one note.

 173, In Semi Chorus (52). 16. 13, Men forte, ladies mezzo (54). Last strain of 3d verse all forte.

17. 45, last tune. Solo to each verse by a different young lady. The four solos to sing each chorus as a quartette, and then the full chorus repeat it. The one

who sings alone stand a couple of steps in front of the quartette, and fall back into line with them when her solo is finished. The chorus sing on the Superlative Plan. Rise during one note.

18. 55. Solo alone, and then repeated with the chorus, sung in staccato style (56), piano. 5th verse, first time solo, second time by the chorus, making a grand finale. When the last note is sung, break ranks (40). The 17 measures of prelude is on page 208. If played at all, it must be played before the first and before the third verses. An interesting effect can be produced by singing the first and third verses in staccato style, and having this prejude, commencing at its third measure, played while they are being sung.

PART II.

1. 41, 1st verse, Positive : 2d, Comparative : and 3d, Superlative Plan, Standing, 2. 18, Ladies all piano, men, 1st and 3d lines, forte, 2d and 4th lines, piano (54).

3. 11. first verse. Repeat according to the rule of repeated words, reversed. Second verse, repeat according to the rule of repeated words (48). Standing. 4. 198, First four lines, Alto solo. The other lines in chorus. The first and metrical progression reversed by lines (44).

144. Standing.

24. lower tune. Solo by a boy. 51. In alternate choirs, ladies and gentlemen (52).

39, 1st and 3d lines, treble solo. The other lines, chorus. Sing the 3d verse twice, first as a solo, and then repeated in chorus. Rise during one note.

9. 46, In geometrical progression. 10. 110. Sing the lower half of the page as a treble solo. Rise during one note. 16, lower tune. Solo by one who can utter the words with expression.

155. A strain in quartette and a strain in chorus, alternately.

13. 193. The upper half treble solo, the lower half in chorus. Sing the third verse twice, first as a solo, and then in chorus. Make a grand finale,

14. 115, Rise during one note.

128. In Semi Chorus. 16. 48. first tune. First four lines, chorus of ladies, seated. First verse, repeats in Alternate Chorus. Second verse, repeats in Alternate Chorus reversed. Third verse, repeats in Semi Chorus (52).

17. 52. By four ladies, singing treble. Da Capos in chorus. Rise during one

note. 18. 36, In presto time (54). Standing.

19. 57. Sit during one note before each solo. Rise during one note after each solo. Make a grand finale after each solo. As soon as the last note of the last verse is sung, break ranks. It will produce a good effect for all to bow when they sing the last note. It will improve the effect to have the part after each solo accompanied by a cornet.

EXPLANATION.

The sentences in Italics are words of command. The figures in brackets denote the page where that word of command is explained. Words of command must only be obeyed by the chorus singers. Solo singers must take no notice of them. If the piece is to be sung standing, the singers must rise according to rule. (Page 39.) In all pieces that have solos, the chorus singers must sing seated, except when they rise during one note. Every piece is to be sung as it is printed in the book, except where the Pattern directs it to be sung differently. Where no direction is given (as in No. 3), the piece is to be sung in the noisy, boisterous manner in which common-place singers are in the habit of rattling off such pieces. No. 8 is not in this book: It is inserted in the Pattern to show that the pieces from any book can be used in a public recital, by having the singers learn the chorus part on the Superlative Plan. The conductor must get a book that contains this piece, and teach the singers to sing the chorus part from memory. When singers sing on the Saperlative Plan, no books must be in sight. In No. 17 the chorus must put their books out of sight of the audience. In No. 1, of the second part, while the Interlude between the second and third verses is being played, the slugers must noiselessly lay down their books, and sing the last verse with their arms hanging at their sides. A sermon was once picked up that had such directions as-"speak this soft!"

-"look at the ceiling?"-"wipe the eyes!"-&c., written all over it. The newspapers made fun of it. Tunes and pieces that have words of command printed in them deserve the same ridicule. No tune or piece to be sung by a chorus should ever have any words of command printed in it, for no one but the conductor can judge which will produce a good effect. This Pattern shows how words of com third verses in geometrical progression by lines, and the second verse, in geo- mand should be employed, but only a conductor can tell which will make a place sung by his singers produce a fine effect.

PART II.

INSTRUCTION IN THE

ART OF READING MUSIC.

INTRODUCTION.

To sting a tune properly it is necessary to do several thing X to the The first thing which must be done to a tune is to learn it in A tune can be learned by Rote or by Note. Part 1, shows how to learn tunes by Rote. To become above to learn tunes by Rote, the following chapters. The study knot seems to study and practice the following chapters. The study knot teaches learners to sing by Note, is called the study of the ART OF READING MUSIC.

Many things cannot be learned in any other way than by doing the thing, over and over, or until it is learned. Doing a thing, over and over, for the sake of becoming able to do it, is called PRACTICE. So, many things cannot be learned in any other way than by practice. For example, people cannot learn to skate in any other way than to practice skating until they can skate. People cannot learn to write in any other way than to practice writing until they can write. Learners must carefully impress upon their minds that it is impossible to become able to sing by Note, in any other way than to practice the tunes and exercises in the following chapters until they can sing them by note.

The old singing-book writers required students of the art of reading music to study many subjects which have nothing to do with showing learners how to read music. All such subjects are omitted in the following chapters, and each chapter only explains wint learners must know in order to sing the tunes and exercises in that chapter orrectly.

Many conflicting ideas are promulgated about the right way to learn to read music, which are liable to confuse those who wish to study it, so learners will do well to consider the following facts about this study.

Singers have to do many things to a tune in order to sing it properly The art of reading music only teaches learners how to do one of those things, and it does not teach the only way of doing that. It only teaches how to learn times by Note, and times can be learned by Rote. So the study of the art of reading music is not of consequence enough to be worth much discussion. It is the other things besides the one thing of learning a tune that produces good singing, and these are taught in Part I, of this book. The things taught in Part 1 are of immense consequence, because no one can sing well unless he learns them, while the one thing taught in Part 11, only teaches learners one way to learn a tune. - the way to learn a tune by Note. True, this is by far the quickest, surest, and best way to learn a tune, and it is well worth the while of every one who wishes to enjoy the practice of singing to learn to sing by Note, - but it is not the only way to learn a tune. So the violent disputes and lengthy discussions about the best way to become able to read music, are disputes and discussions over a subject of trifling importance.

The Science of Music teaches that what constitutes the read art of singing, are the subjects which are taught in this book, commening on page 34. Studying page 34 will teach a learner that the real fact is, that singers cannot begin to attend to what will teach them how to sing a tune well, until after they have learned it. That is, until after they have done to the tune all that the Art of Reading Music teaches them how to do. This is why the foregoing paragraph asys that the different ways for learning to sing by note are not worth quarrelling about. Different people will always have different preferences. Chapter I, on page 6, tells the doctrine of the Science of Music about learning tunes,—but many singers will always prefer one way to all others.

A book like this must contain a method for teaching learners to sing by note. So the following chapters are printed,—not with any pretence that they explain any better way than other ways,—but because the way they explain consists entirely of having the learners practice the exercises and tunes contained in the successive chapters, until they can sing themby note, and allows each teacher to use his own favorite way of explaining the rules and principles, by black-board illustrations,—the use of charts,—or any other method he may prefer. If learners sing the exercises and tunes by note, in the thirty-seven following chapters, they will certainty become skillful readers of music, no matter how the chapters are explained.

Explanations are printed in each chapter for the use of those who prefer to have learners study printed instructions and answer printed questions, but there is no necessity for using them, but every teacher can explain in his own way, what learners need to understand in order to practice the exercises

and tunes of each chapter.

One subject is explained in each of the following chapters. The chapters succeed each other in the order in which most teachers prefer to explain the different subjects,—but they can be studied in any other order. Provided the different subjects are learned, it is of little consequence in what order they are studied.

The tunes in Part II, are arranged so as to afford practice for what is explained in the chapters where they are placed, but, of course, they can be used for ordinary singing, without any reference to their use as lessons in singing by Note. The last pieces in some of the last chapters are so difficult that learners who master them will never meet with any ordinary music they will not know how to sing by note—but the first tunes in those chapters are easy,—and the last can be omitted if they are too difficult for the class.

CHAPTER 1

THE STAFF.

The musical sounds which have to be made in order to sing a tune, are represented by characters called NOTES, placed on a group of five lines that is called a STAFF. (The plural of staff is stayes.)



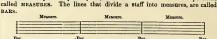
The lowest line of a Staff is called the FIRST LINE, and the others, the SECOND, THERD, FOURTH, and FIFTH lines.

A note consists of a round part and a stem. It is said to be on the line which runs through its round part.

When people speak and tell which lines notes are on, they are said to

READ THE NOTES.

It would not be easy for singers to keep the place when they read the notes, if notes were always printed as they are in the foregoing example. To make it easy to keep the place, staves are divided into small nortions.



EXERCISE.—Practice reading the notes of the following exercises, until the learners can read the notes readily and finently. That will require a class to speak aloud,—exactly together,—and say,—"First Line,"—"Third Line,"—"Scood Line,"—and so on. Chapter VI, Part I, describes a mode of using the voice, which is called DELIVER THE TONE ACCORDING TO RUIE. It will be of great advantage to have the learners read that chapter, and then always practice every exercise until they can read the notes and "Deliver the Tone According to Ruie."



QUESTIONS.—How are musical sounds represented? What is the plural of staff? What are the lines of the staff called? Of what does a note consist? On which line is it said to be written? What does "read the notes" mean? What are the small portions called into which stayes are divided? What are the lines called which divide stayes into small portions?

CHAPTER II.

THE SPACES.

When the round part of a note is between two lines, the note is said to be on a SPACE.

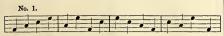
A note between the first and second lines is on the FIRST SPACE,—between the second and third lines, on the SECOND SPACE,—between the third and fourth lines, on the THERD SPACE.—and between the fourth and fifth lines.

on the FOURTH SPACE.

When people read the notes, they tell what Spaces the notes are on, as

well as what lines.

EXERGISE.—Read the notes of the following exercise. That will require a class to speak, exactly together, and say, "First Space,"—"Second Space,"—"Third Space,"—and so on.



A note immediately under the first line is said to be on the SPACE BELOW.

This means "on the space below the staff."

A note immediately ware the fifth line is said to be on the SPACE APONE.

A note immediately over the fifth line is said to be on the SPACE ABOVE.

This means "on the space above the staff."

EXERCISE.—Read the notes of the following exercises. That will require a class to say, "First Space,"—"Space Below,"—"Second Space,"—"Space Above,"—and so on.



QUESTIONS.—When a note is between two lines, on what is it said to be printed? When is a note said to be on the space below? On the space below? On the space below?

CHAPTER III.

THE ADDED LINES.

When more than five lines are needed in a staff the additional lines are called ADDED LINES. An Added Line is, usually, only made long enough to contain one note. If an Added Line is below the staff, it is called the ADDED LINE BELOW. If it is above the staff, it is called the ADDED LINE ANDYS.

EXERCISE.—Read the notes of the following exercises. That will require a class to speak, exactly together, and say, "First Line,"—"Added Line Below,"—"Second Line,"—"Added Line Above,"—and so on.



each thing that has to be learned in the art of reading music, is a very little thing which does not seem of much consequence when regarded alone, by itself. Yet every one of these things must be thoroughly learned in order to become able to read music. For example, reading the notes does not seem to amount to ruch, yet there is no one thing in the art of reading music which is of more importance yet,—without In.; i.kc,—without him or space every note in a tune is on. So the exercises of this chapter should be practiced until the learners can read the notes without hesitation, and deliver the flow according to Rule when they read them. Questross. How many lines are there in the staff? When more lines are needed, how long are they usually made? If such a line is below the staff, what

CHAPTER IV.

THE SCALE.

The ability to sing a tune correctly the first time one looks at it, is called the ability to RAAD MUSIC AT SIGHT. The study of the art of reading music is designed to make those who learn it able to read music at sight. If any one is willing to sing a tune, over and over, a hundred times in order to learn it, the does not need to learn to read music. He can learn the tunes he wishes to sing by rote. Whoever wishes to be able to learn a tune quickly must learn the art of reading music.

When one who knows how to read music sings a tune he never saw before, he does it in this way: He first gets the first sound right by making it on an instrument, or in some other way. He then makes his voice pass over the DISTANCE between the first and second sounds of the tune and makes the second sound right. Then he makes his voice pass over the distance between the second and third sounds of the tune, and sings the third sound right. And so on, through the whole tune.

The most important thing to be acquired in the study of the art of reading music, is the ability to make the voice pass over the distance between a sound in a tune and the next sound to it. To acquire this ability, learners must become acquainted with all of the DISTANCES which two sounds can be from each other.

It happens that Eight Musical Sounds, sang one after the other, will produce all of the Distances which it is possible for two musical sounds to be from each other. So, if a learner practices these eight sounds until he is so familiar with them that he can sing any two of them which he can backed to sing, it will be certain that he can make his voice pass over the distance between any sound he sings in a tune and the next sound to it. On this account, a large part of the practice learners have to do in the study of the art of reading music, consists of practicing these eight sounds in the various ways in which they can be made to succeed each other.

The fact that eight musical sounds, sung one after the other, will produce all of the Distances which two musical sounds can be from each other, was first discovered in Italy. The one who discovered it called the series of eight sounds a LADDER. Perhaps he fancied that the sounds climb up the throat when they are sung, as a tana climbs a ladder. The Latin word for "Ladder" is "Scalas" Those who wrote the first singing books used the Latin instead of the English word for "Ladder" and called this series of

eight musical sounds the "SCALE." So, in all music books printed in the English language, this series of eight sounds is called the SCALE, but the language used in talking about it refers to a ladder. For example, — "ascending the scale,"—" descending the scale,"—"the steps of the scale,"—"and so on.

The sounds of the scale have English and Italian names. The following table exhibits these names, and shows how the Italian names are pronounced. It is the custom to use the English names when talking about the sounds of the scale, but to always use the Italian names when singing the sounds of the scale. When the sounds of the scale are printed, one over the other, "ONE" is always placed lowermost and "EGBT" "uppermost.

ENGLISH NAMES.	ITALIAN NAMES.	PRONOUNCE
Eight.	Do.	Doe.
SEVEN.	Sı.	See.
Six.	La.	Lah.
FIVE.	SoL.	Sole.
Four.	FA.	Fah.
THREE.	Mı.	Me.
Two.	RE.	Ray.
ONE.	Do.	Doe.

QUESTIONS. What is the ability to sing a time right the first time one looks at it called? What study makes learners able to do this? How can one who does not know how to read music learn a tune? What advantage has one who can read music over one who is obliged to learn tunes by rote? When one who knows how to read music sings a tune for the first time, what is the first thing he does? What next? What is the most important thing to be acquired in the study of the art of reading music? What must learners do in order to acquire this ability? What will produce all of these distances? What will make it certain that a singer can make his voice pass over the distance between any sound in a true and the sound next to it? Where was the fact that eight sounds will produce all of the distances two musical sounds can be from each other discovered? What did the discoverer call this series of eight sounds? What is it called in English singing books? Why? What language is used in talking about the scale? What are the English names of the sounds of the scale? When are they used? What are the Italian names of the sounds of the scale? When are they used? When the sounds of the scale are printed one over the other, which is placed lowermost? Uppermost?

EXECUSE. Practice the scale, ascending and descending, until all can sing the eight sounds correctly. Let those who do not know how to sing it imitate those who do. If none of the class know how to sing the scale, the teacher must sing it, over and over, until the learners can imitate him. This chapter will have been learned when every learner can sing the scale, ascending and desending, correctly

CHAPTER V.

WHAT THE NOTES MEAN.

A note on the added line below means that ONE must be sung.

A note on the space below means that Two must be sung.

A note on the first line means that THREE must be sung.

A note on the first space means that FOUR must be sung.

A note on the second line means that FIVE must be sung.

A note on the second space means that six must be sung.

A note on the third line means that SEVEN must be sung.

A note on the third space means that EIGHT must be sung.

EXERCISE. Practice answering the following questions until the learners can answer them without hesitation.

QUESTIONS.

What does a note on the second line mean?

What does a note on the space below mean?

What does a note on the third line mean?

What does a note on the added line below mean?

What does a note on the second space mean?

What does a note on the first line mean?

What does a note on the third space mean?

What does a note on the first space mean?

CHAPTER VI.

LONG AND SHORT ANSWERS.

When people tell which line or space a note is on, and what sound of the seale the note means must be sung, they are said to "Read the notes and give Long Axswars." For example, if any one should read the first note of exercise No.'I, and give a long answer, he would say, — the first note is on the added line below, and it means that I must sing one."

It is customary to ask learners to give Long Answers when they read the notes, for the purpose of impressing forcibly upon their minds which sound of the scale each note in an exercise or tune denotes. When a class read the notes, and give Long Answers, they must take care to speak each long sentence exactly together.

EXERCISE A.—Read the notes of exercises Nos. I and 2, and give Long Answers, with the English names of the sounds of the scale. That will require a class to speak, exactly together, and say, — "The first note is on the added line below, and it means that we must sing oxer."—"The next note is on the second line, and it means that we must sing xight."—"The next note is on the first line, and it means that we must sing xight."—"The next note is on the first line, and it means that we must sing xight."—"And so on."

No. 1.

No. 2.



EXERCISE B.—Read the notes of exercises Nos 3 and 4, and give Long Answers, with the Irialian names of the sounds of the scale. That will require a class to say, — "The first note is on the added line below, and it means that we must sing bo.", — "The next note is on the first line, and it means that we must sing Mr."—
"The next note is on the second line, and it means that we must sing sor."—
All a next note is on the third line, and it means that we must sing sor."—
All a next note is on the third line, and it means that we must sing str."—





When people speak only the name of the sound of the scale which a note denotes, they are said to "Read the notes and give SHORT ANSWERS."

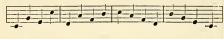
EXEBGISE C.—Read the notes of exercises Nos. 5 and 6, and give Short Answers, | with the English names of the sounds of the scale. That will require a class to pay.—"EIGHT." "FIYE." "TRIBEE" "ONE."—and so on.





EXERCISE D.—Read the notes of exercises Nos. 7 and 8, and give Short Answers, with the Italian names of the sounds of the scale. That will require a class to say, —"po,"—"sol,"—"m,",—"mp,"—and so on.

No. 7.



No. 8.



WHEN THIS CHAPTER IS LEARNED.—In the succeeding chapters, learners are asked to read the notes with long or short answers, wheepever it is necessary to forcibly impress upon their minds the sounds of the scale which the notes denote must be sung. They will have seemed this chapter when they have practiced its exercises so much that it will be certain that they can always read the notes of a tune, giving long or short answers, whenever they are asked to do so. It will be of great anyantaze to a class, if they will practice each exercise in this chapter, until they can read its notes and believe the Tone according to Rule.

CHAPTER VII. SINGING BY NOTE.

When people sing the sounds which notes denote, and use the Italian names of the sounds of the scale to sing them with, they are said to SING BY NOTE.



The character at the left-hand end of the foregoing staff is called a Clef.
At the commencement of a tune, staves always have Clefs at their left-hand
ends.
The thick bar in the middle of the foregoing staff is called a DOUBLE

BAR. The other bars are sometimes called "Single Bars," but are usually called simply "Bars."

A Double Bar is placed where the eve needs more aid than a single bar

will afford it, in keeping the place while reading music.

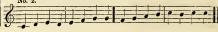
Two Double Bars together, like those at the right-hand end of the fore-

Two Double Bars together, like those at the right-hand end of the fore going staff, denote the end of a tune.

EXERCISE A. — Read the notes of exercise No. I, giving short answers, with the English names of the sounds of the seale. Then read the notes of that exercise, with short answers, giving the Italian names of the sounds of the scale. Then perfect ease and readiness. Be careful to make all of the sounds of equal lengths Singing by note means, — make the sound of the scale each note denotes, and use the Italian name of the sound to sing it with.



EXERCISE B.—Treat exercises Nos. 2 and 3 as exercise No. 1 has been treated. No. 2.





Questroxs. — How do people sing when they sing by note? What character is at the left-hand end of staves at the commencement of a tune? What is a thick bar called? What are the other bars sometimes called? What are they usually called? Where is a double bar placed? What do two double bars denote? What does "singing by note" mean?

CHAPTER VIII.

HALF NOTES.

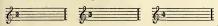
A sound which is denoted by a HALF NOTE must be made twice as long as a sound that is denoted by a QUARTER NOTE.

A HALF NOTE.

A QUARTER NOTE.

9

A Half note on a line or space denotes the same sound of the scale that a Quarter Note on the same line or space would denote, only the sound must be made twice as long when it is denoted by a Half Note as it would have to be made if it was denoted by a Quarter Note.



Every measure in a tune has the same number of Quarter Notes in it, or else the value of the same number of Quarter Notes in it.

The figure after the clef denotes the number of Quarter Notes which are nevery measure of the tune. For example,—if "2" is printed after the clef, there are two Quarter Notes, or the value of two Quarter Notes in every measure of the tune. If "3" is printed after the clef, there are three Quarter Notes, or the value of three Quarter Notes in every measure of the tune. If "4" is printed after the clef, there are four Quarter Notes,—or

a Half Note and two Quarter Notes,—or two Half Notes,—or the value of four Quarter Notes in some other kind of notes,—in every measure of the true

When the sounds which notes denote are sung, and the Italian names of the scale are used to sing them with, the tune is said to be SUNG BY NOTE. When a tune is sung, and the words which are printed to it are used to sing it with, the tune is said to be SUNG BY WORD. When studying the art of reading music, it is customary to practice singing a tune by note until the class have it familiarly learned, and then to sing it by word.

EXERCISE.—Practice each of the following tunes by note until it is perfectly learned, and then sing it by word, taking care to make exactly the same sounds when singing by word that were made when the tune was sung by note.

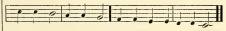
when singing by word that we is made when the under was sing by noceale a note denotes, and then sing that sound. When people read the notes, they think what sound of the scale each note denotes without singing the sound. It will be of much advantage to learners to have a good deal of practice in thinking which sound of the scale each note denotes without having, at the same time, to sing the sound. It will be a good plan, therefore, to have the learners read the notes, giving short answers with both the English and the Italian names of the sounds of the scale, of every time they practice, before they sing it by note (as they did in the scale, of every time they practice, before they sing it by note (as they did in become so accustomed to singing times by note, that it will no longer be of any advantage to read the notes before singing the time by note.

When the following tunes are sung care must be taken to make every sound which is denoted by a Half Note exactly twice as long as a sound that is denoted by a Quarter Note.

No. 1.



Come in May, Come in June, Day of beau-ty pray come soon!



Float - irg cloud, balm - y air, Make the land-scape pass - ing fair!



A double bar is placed wherever it will aid the eye in reading the music and words of a tune. So in the foregoing tunes one is placed at the commencement of each line of the poetry, although in No. 2, this places a double bar in a measure instead of at the end of one. A single bar is never anywhere else than at the end of a measure.

men! Hal - le - lu - jah.

When a measure contains the value of Quarter Notes, which the figure next to the clef denotes, the measure is said to be "full." When a measure does not contain the value of Quarter Notes that the figure next to the clef denotes, the measure is aid to be "not full." Every measure in a tune is always "full." except the first and last measures, which in some tunes are "not full." For example, the last measure in tune No. 2 only has the value of two Quarter Notes in it, while the figure next to the clef says that each measure in that tune has the value of three Quarter Notes in it. So that measure is not full." Almost always, when the last measure is a tune is "not full," the first measure is, also, "not full," and the first and last measure is rule make one full measure. This is not always the case, how

ever. It is not in tune No. 2, for in that tune the first measure is "full,"

Many technical expressions are employed in music, which are not literally correct. For example, it is customary to say "sing a note," instead of — "sing the sound which a note denotes;"—"sing a measure," instead of — "sing the sounds which the notes in a measure denote;"—and to use many other expressions that are not literally or grammatically correct.

QUESTIONS.—How does a Quarter Note look? A Haif Note? How much longer must a sound be made that is denoted by a Haif Note which is denoted by a Guarter Note as a sound be made that is denoted by a Haif Note on the same line or space? What is the only difference in a sound denoted by a Quarter Note on a line or space, and one denoted by a Haif Note on the same line or space? What does a figure next to the clef denote? When a tune is sung with the Italian names of the sounds of the scale, how is it said to be sung? spaced? Where are double harp placed? When it as means and boar ways placed? Where are double harp placed? When it as means and the lower way is the place of the

WHEN THIS CHAPTER IS LEARNED. — This chapter will have been learned when the learners can sing the three tunes in it, by note and by word, as readily and easily as they can read a story.

Note. — Before the next chapter is studied, it is absolutely necessary that the teacher shall read the "Instructions in marking Time," which are on page 196.

CHAPTER IX.

EIGHTH NOTES.

A Note which looks like a Quarter Note, but with a dash at the end of its stem, is called an Eighth Note.

EIGHTH NOTES.

Sounds that are represented by Eighth Notes must be sung twice as fast as sounds which are represented by Quarter Notes.

When the dash at the end of the stem connects two or more Eighth Notes, the notes that are so connected must be sung to one syllable, when the tune is sung by word, but not when a tune is sung by note. When a

tune is sung by note, every note must be sung with the Italian name of the sound of the scale which the note denotes.

EXERCISE. — Practice the following tune by note, until it is perfectly learned, and then sing it by word. Take care that the Eighth Notes are sung twice as fast as the Quarter Notes.





QUESTIONS. — How does an Eighth Note look? How much faster must Eighth Notes be sing than Quarter Notes? How must two or more Eighth Notes, connected together by a dash, be sung when a tune is sung by word? When a tune is sung by note? When a tune is sung by note how must every note be sung?

CHAPTER X.

QUARTER RESTS.

In some tunes, a portion of time as long as it takes to sing a note, has to be passed over in silence. Such places are denoted by characters called RESTS. A Rest is called "a mark of silence." A Rest is called by the name of the note which denotes a sound as long as the Rest denotes that the singers must remain silent. So the Rest which denotes that the singers must remain silent for as long a time as it takes to sing a Quarter Note, is called a OURATTER REST.



EXERC SE. — Practice the following tune by note, and wherever a rest occurs, speak the word "rest," occupying exactly as much time in speaking it, as it takes to sing a Quarter Note. Then sing the tune, and in the same way, whisper the

wont "rest." Then sing it and think of the word "rest," taking care to occupy exactly as much time in highling of it, as it takes to sing a Quarter Note. Practically, and the properties of the



QUESTIONS.—What characters are called marks of silence? By what names are rests called? What is the name of the rest which denotes silence as long as it takes to sing a Quarter Note? How does it look? What is the best habit to form with regard to treating a Quarter Rest whenever one is met with?

CHAPTER XI.

SKIPS.

Chapter IV states that the most important thing to be acquired in the study of the art of reading music, is the ability to make the voice pass over the distance between the sound it is singing and the sound it must sing next. It also states that the object of practicing the sounds of the scale so much, is to become able to do this; because, whoever can sing any two sounds of the scale which can be called for, can make his voice pass across the distance between any two sounds.

In the study of the art of reading music, learners are always required to sing tunes by note before they sing them by word. By the time a learner has finished the study of the art of reading music, he will have sung

· Do " several thousands of times, - " RE" several thousands of times, -"MI" several thousands of times, - and each of the other sounds of the scale several thousands of times. So it is expected that by the time he has finished this study, his mind will have become so accustomed to associating each sound of the scale with its Italian name, that whenever he uses the Italian name he will certainly sing the right sound of the scale. That is, if he sings the words - "Do, MI, Sor, Do," he will certainly sing the

sounds of the scale "ONE, THREE, FIVE, EIGHT,"-and so on. If a singer will certainly make the right sound if he uses the Italian name of the sound to sing it with, then all he will ever need to do to make his voice pass across the distance between two sounds, will be to sing those two sounds with their Italian names. It will, therefore, be of no particular disadvantage if learners omit this chapter altogether, for by the time they have studied this book through, they will certainly be able to sing all sounds cor-

rectly whenever they sing by note.

When a singer sings a sound of the scale, and then sings a sound that is not the next sound of the scale to it, his voice is said to SKIP. When he sings a sound and then sings the sound of the scale which is the next one to it, his voice is said NOT TO SKIP. It is very easy to make the voice pass across the distance between two sounds, if it does not have to skip in going from one to the other, but it is more or less difficult to make it pass across the distance between two sounds when it has to skip in passing from one to the other. When it is not difficult, the skip is called an EASY SKIP. When it is hard to make the voice pass from the first sound to the second, it is called a DIFFICULT SKIP.

If a class make a special study of skips, they should first practice skipping between ONE, THREE, FIVE and EIGHT, in the following way: Let the teacher call for ONE and THREE, and then let singers sing those sounds in long, slow tones. When they skip from ONE to THREE correctly, let him call for ONE and FIVE. - then for ONE and EIGHT. - then for THREE and ONE. - THREE and FIVE. - THREE and BIGHT. - and so on. - practicing in this way until the learners can skip between any two of these four sounds in every way in which they can be called for. Skips between ONE, THREE, FIVE and Eight, are considered "Easy Skips." Singers must be perfect in them. before they practice any other skips.

SEVEN is considered a "Difficult Skip." That is, it is considered to be difficult to skip to SEVEN. To practice this skip, the class must be required to skip from ONE, THREE and FIVE, to SEVEN, and from SEVEN to those sounds, in every order in which they can be called for. It is thought that

it makes it easier to skip to seven, to think of EIGHT just before singing SEVEN. So it is a saying, to skip to seven easily, think of EIGHT.

FOUR is considered a "Difficult Skip." To practice it, the class must be required to skip from ONE, SEVEN and EIGHT to FOUR, and from FOUR to those sounds in every order in which they can be called for. It is thought that it makes it easier to sing FOUR, to think of THREE just before singing FOUR. So it is a saying, to skip to four easily, think of THREE.

Two is considered a "Difficult Skip." To practice it, the class must be required to skip from FOUR, FIVE, SEVEN and LIGHT to TWO, and from TWO to those sounds, in every order in which they can be called for. It is thought that it makes it easier to skip to TWO, to think of ONE just before singing Two. So it is a saying, to skip to two easily, think of ONE

SIX is considered a "Difficult Skip." To practice it the class must be required to skip from ONE, TWO, THREE, FOUR and EIGHT to SIX, and from six to those sounds, in every order in which they can be called for. It is thought that it makes it easier to skip to SIX, to think of FIVE just before singing SIX. So it is a saying, to skip to six easily, think of FIVE.

QUESTIONS. - What is the most important thing to be acquired in the study of the art of reading music? When is a voice said to skip? When is it said not to skip? Which sounds of the scale is it easy to skip to? What sound can be

thought of to make it easier to skip to SEVEN? FOUR? Two? SIX?

WHEN THIS CHAPTER IS LEARNED. This chapter will not be learned until the learners can skip from every sound of the scale to every other sound. It would be a very tedious, dry study, to practice this chapter continuously until the learners can do this, so if this chapter is studied at all, by far the best way will be to study it only a little at a time, while the learners are going on with the succeeding chapters. Say learn to skip to one, THREE, FIVE and EIGHT at one time: - to SEVEN at some other time; - and to FOUR, Two and SIX at other times. Learners must become able to make their voices pass over the distance between every two sounds of the scale, with certainty and ease, before they will be able to read music at sight; but it is not very important how or when they acquire the ability to do this, provided they become able to do it before they finish studying the art of reading music. This chapter requires learners to make a special study of learning all of the skips. All learners readily become able to make the Easy Skips, even when no special study is made of skips, and some even master the Difficult Skips without any special effort. If this chapter is omitted altogether, probably the learners will only occasionally be troubled with a skip, and then it will be one of the Difficult Skips which they can practice when they chance to meet with it, if they omit this chapter, and so do not become able to make every possible skip by learn ing this chapter.

CHAPTER XII.

PRACTICE BY NOTE.

Dots, one over the other on the spaces, form a character that is called a REPEAT. If a Repeat is at the left hand of a double-bar, like the last Repeat in the following example, it means that a passage which is between it and a Repeat before it that is at the right hand of a double-bar, must be repeated. If there is no Repeat before it, as is the case with the first Repeat in the following example, it means that the passage between it and the commencement of the tune, must be repeated. A Repeat at the right hand of a double-bar, like the second Repeat in the following example, means that the nasage between it and a Repeat which comes after it, must be repeated.



A curved line around two or more notes, like the one in the foregoing example, is called a SLUR. It means that the notes over or under it, must be sung to one syllable when the tune is sung by word, but not when a tune is sung by note, when a tune is sung by note, every note must be sung with the Italian name of the sound of the scale which the note denotes.

"D. C.," placed at the end of a tune, means that the singers must begin tune again, and end it where the word "FINE" is printed. "D. C.," is an abbreviation of the Italian words DA CAPO. When singers are told to

"Da Cate" tune, they must begin it again, and end it at the word "FINE." "FINE" is an Italian word which means "the end." QUESTIONS.—How does a repeat look? What does one mean when at the left

of a double-bar? When there is no repeat before it? When at the right of a double-bar? What is a slur? What does it mean? When must no notice be taken of slurs? What does Da Capo mean? What is the abbreviation for Da Capo? What does fine mean?

EXERCISE. - Practice each tune in this chapter by note, until it is not only sung

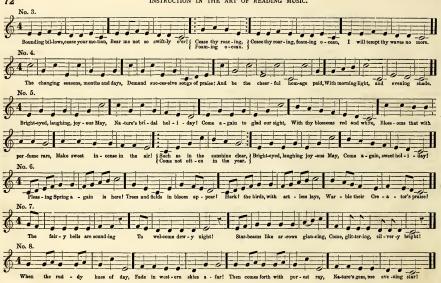
Correctly, but readily and easily. Then sing it by word.

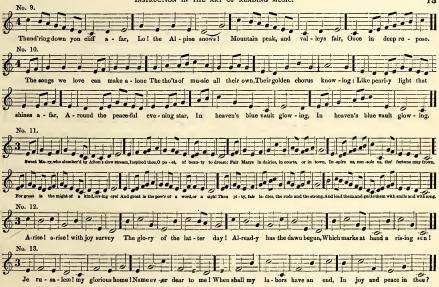
WHEN THIS CHAPTER IS LEARNED. - Those who study the art of reading music, sometimes feel as if things can be so explained to them that they will become able to sing by note merely by having explanations made to them. They must distinctly understand that they can no more become able to sing by note by listening to explanations of the way to sing by note, than they can become able to skate by listening to explanations of the way to skate. The only way any one can ever become able to skate, is to practice skating until he can skate. In like manner, the only way any one can ever become able to sing tunes by note, is to practice singing each tune by note, until he can sing it, readily and easily. So this chapter will be learned, when the learners can sing every tune in it, by note and by word, with great ease and readiness. Learners must keep constantly in mind, that practicing the tunes in each chapter until they can sing them perfect, is the only thing that will ever make them able to learn tunes by note. Studying the explanations ever so perfectly, will not amount to anything without this practice. Nothing but practicing the tunes in each chapter, until they sing them. - not only correctly. - but readily and easily, will ever make learners able to read music at sight.

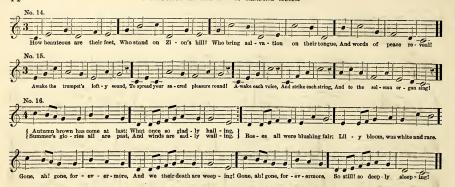
In this chapter, tunes Nos. 1 and 4, are made on purpose for the practice of the assy skips described in chapter XI, and tunes Nos. 12, 13, 14 and 15, for the practice of the difficult skips. The others are ordinary tunes. When those who are learning to read in a spelling book, come across a difficult word, they practice it until they can read it. A difficult skip in music is like a difficult word for reading. Whenever learners come across a skip so difficult that they cannot readily make

it, they should practice it until they can make it.









CHAPTER XIII.

THE BASE CLEF.

The clef at the commencement of the staves in the foregoing chapters is called the TREBLE CLEF. There is another clef that is called the BASE

CLEF. TREBLE CLEF.

BASE CLEE.

A stoff with a Treble Cleff at the commencement, is called a TREBLE STAFF.

A staff with a Base Clef at the commencement, is called a BASE STAFF.

On the Treble Staff, a note on the added line below means that ONE must be sung : - a note on the space below, that Two must be sung ; - a note on the first line, that THREE must be sung ; - and so on.

On the Base Staff, a note on the SECOND SPACE means that ONE must be snng; - a note on third line, that Two must be sung; - a note on the

third space, that THREE must be sung; - and so on.

The learners have learned to read music printed on the Treble Staff in the foregoing c'apters. They must, next, learn to read music that is printed on the Base Staff. To do this, they must impress the way the sounds of the scale are denoted on the Base Staff upon their memories, as they did the way they are denoted on the Treble Staff in chapters v and vi - and then they must practice tunes printed upon the Base Staff until they can read music printed on that as well as they can music which is printed on

the Treble Staff. The following table shows how the sounds of the scale are denoted on the Base Staff.

A note on the Second Space means that one must be sung.

A note on the Third Line means that Two must be sung.

A note on the Third Space means that THREE must be sung.

A note on the Fourth Line means that FOUR must be sung.

A note on the Fourth Line means that FOUR must be sung.

A note on the Fourth Space means that FIVE must be sung.

A note on the Fifth Line means that six must be sung.

A note on the Space Above means that SEVEN must be sung.

A note on the Added Line Above means that EIGHT must be sung.

QUESTIONS.

What does a note on the second space of the base staff mean? What does a note on the fourth space of the base staff mean?

What does a note on the fourth space of the base staff mean? What does a note on the third line of the base staff mean? What does a note on the fifth line of the base staff mean?

What does a note on the added line above of the base staff mean?

What does a note on the fourth line of the base staff mean?
What does a note on the space above of the base staff mean?

What does a note on the space above of the base staff mean? What does a note on the third space of the base staff meau?

EXERCISE A. — Practice answering the foregoing questions, until the learners can answer them without the least hesitation as they did the questions in chapter v.

No. 1.



EXERCISE B. — Read the notes of the foregoing exercises, giving long and short answers, as in chapter V. Fivzi, read them and give long answers with the English names. That will require the class to say, — "the first note is on the second space, and it means that we must sing oxe; "—"the next note is on the stird space, and it means that we must sing oxe; "—"the first note is on the third space, and it means that we must sing or line; — and so on. Second, read them and give long answers with the Italian names. That will require them to say, — "the first note is on the second space, and it means that we must sing po?"—and so on. Third, read them and give short answers with the English names. That will require the class to say,—"OXE, TRIEE, FIVE, EDUTY,"—and so on. Fourth, the total say, ""to oxt., sort, po."—and so on. It will be of advantage to the class, if they will practice reading the notes of these exercises, until they can read them, and Delivet the Tore according to Rule.

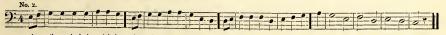
EXERCISE C.— Practice each of the following tunes by note, until it is well learned, and then sing it by word. It may be well to read the notes before singing them, as is recommended in chapter vIII. The ladies should practice these tunes

as well as the gentlemen.

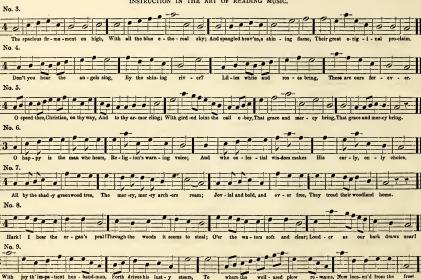
WHEN THIS CHAPTER IS LEARNED. — This chapter will have been learned, when the learners can sing by note from the Base Staff as readily and easily as they can from the Treble Staff.



The Lord my pasture shall prepare, And feed me with a shepherd's care, His presence shall my wants supply, And guard me with a watchful eye.



An oth er six day's work is done, An - other Sabbath is begun; Re - turn, my soul, en -joy thy rest, Improve the day thy God hath blest.





CHAPTER XIV.

FOUR PARTS.

Music designed to be sung by a Company of singers of both sexes, is printed on four stave sonnected at their left-hand ends by a character called a BRACE. The four staves connected by a Brace are said to form a score. Each staff in a score forms a part. The upper staff is called the TROOD PART. The next is called the ALTO PART. The next is called the ALTO PART. The DEVEST STATE THE DEVEST STATE THE STATE THE DEVEST STATE THE DEVEST STATE THE ST



The Treble, Alto and Tenor parts are printed on Treble Staves. The Base part is printed on the Base staff.

The Treble and Alto parts must be sung by Female Voices. The Tenor and Base parts must be sung by Male Voices.

A Score designed to be sung by male and femule voices is called a Score for MIXED YOUNGS. Sometimes tunes are printed to be aung by all female voices,—and sometimes by all male voices. It is only Scores designed to be sung by Mixed Voices, that have the parts arranged as in the foregoing example. When a Score is intended for voices all of the same sex, directions are always printed which tell how each staff is to be sung.

QUESTIONS.— How is music that is designed to be sung by a company of per sons of both sexes, printed? What is the character called which connects the staves? What do staves connected by a brace form? What does each staff in a score form? What are the names of the parts? In what order are they arranged in a score? Which parts are printed on Treble staves? Which on the base staff? What is a score desired to be sune by both sexes called?

EXERCISE. — Divide the class into four parts, having half of the ladies in one part, — the other half of the ladies in another part, — half of the gentlemen in

another part, - and the other half of the gentlemen in another part.

First, practice the first tune in this chapter with half of the ladies singing reble, and the other half singing Alto;—half of the gentlemen singing Tenor, and the other half singing Base. When they can sing the tune perfectly, both by note and by word,—reverse the parts. That is,—those who sang Tenor sing Base,—and those who sang Base sing Tenor, Practice all of the tunes in this chapter in the contract of the property of the

WHEN THIS CHAFFER IS LEATINED.—The object of this chapter is not to teach the learners what part they must hereafter sing, but merely to get them accustomed to sineing a part, while other parts are being sung at the same time. This chapter will have been learned when every lady in the class can sing both of the parts for female voices,—and every gentleman in the class can sing both of the parts for male voices, of every tune in this chapter, both by note and by word.

It will be well for fearmers to know, that parts in a score are not always arrang and in the order in which they are here. Somedimes the Treble part is uppermost, and sometimes they are in some other order. It is always understood, however, that they are in the order in which they are a rounged in the foregoing example, inless a direction is princis to show that they are in tour form the work of the order of the order

CLASSES ALL MALK VOICES OR ALL FEMALE VOICES.—It is all of twenty times more difficult for voices, all of the same sex, to sing in four parts, than it is for mixed voices. So it is the rule that a class all of the same sex, should never practice more than two parts, while they are learning the art of reading music. If a class all Female Voices study this book, they should practice only the Treble and Alto parts of all tunes which are printed in four parts. If a class all Male Voices study this book, they should practice only the Treble and Base parts of the tunes that are printed in four parts. The Treble part of a tune is the melody of the tune, and so must always be sung. If only male voices sing a tune, the Treble must be sung by those who would otherwise sing Tebus.





Songs of Praise.



What are those strains.



CHAPTER XV.

THE UPPER AND LOWER SCALES.

The dictionary says that "pitch" means "a point of elevation." This word is used in music to speak of high and low sounds.

As the object of the eight sounds of the scale is to produce all of the distances between two musical sounds, they can be sung at both a higher and a lower pitch than they have been in the foregoing chapters. When sung at a higher pitch, they are said to form the LUFERS SOALE. When sung at a lower pitch, they are said to form the LUFERS SOALE.

The scale which the sounds in the foregoing chapters belong in, is usually called, simply "The Scale." If it is necessary to give it a specific name, it is called the MIDDLE SCALE, because its sounds are lower than the sounds of the Upper Scale, and higher than the sounds of the Lower Scale.



The sounds of these scales have the same names. When a sound of the Upper Scale is mentioned, the word "AROVE" is used after the name of

the sound. So "THREE ABOVE," - "FIVE ABOVE," - and so on, mean "THREE of the Upper Scale,"- "FIVE of the Upper Scale," - and so on. When a sound of the Lower Scale is mentioned, the word "BELOW" is used after the name of the sound. So "SEVEN BELOW,"- "FIVE BE-LOW,"-and so on. - mean "SEVEN of the Lower Scale." - "FIVE of the Lower Scale,"- and so on. The name of the sound alone is understood to denote that the sound is in the Middle Scale. So "ONE," -- "FIVE." -and so on, - mean "ONE of the Scale," - (or of the Middle Scale,) -"FIVE of the Scale,"-and so on. It is not expected that the Italian names will be used to talk about the sounds of the scale. When they are used to sing the sounds of the scale, of course, it is not necessary to designate which scale the sounds belong in, because those who sing can see which one they belong in. When notes are read with the Italian names, however, the words, "Above and Below," must be employed, as when English names are used. That is, "Sol Above" must be the Italian name of FIVE of the Unper Scale, - and "Sol Below" of Five of the Lower Scale : - and so on.

One of the Upper Scale is also Eight of the Middle Scale, and one of the Middle Scale is also Eight of the Lower Scale. This is the reason why one and eight have the same Italian name. It is customary, however, when reading the notes, to always call a note on the third space of the Treble staff, and the added line above the Base staff, Eight, even if it is really ONE ABOVE,—and to always call a note on the added line below of the Treble staff, and the second space of the Base staff, ONE, even if it is really EIGHT EELOW. That is, it is the custom when reading notes, never to use the words ABOVE or EIGHT.



When there is only one added line, it is called, simply, "the added line,"
—but when there is more than one, one over the other, the added lines are numbered.

When there is more than one added line the spaces between the added.

When there is more than one added line, the spaces between the added lines are called ADDED SPACES.

In the foregoing example, the first note is on the first added line below.

The next is on the first added space below. The next is on the second added line below. The next is on the second added space below. The

next is on the first added line above. The next is on the first added space above. The next is on the second added line above. And the next is on the second added space above



EXERCISE A. - Read the notes of exercise No. 1, giving long and short answers. as in chapter vi. First, give long answers with English names. That will require a class to say, - "The first note is on the second line, and it means that we must sing FIVE."-" The next note is on the fourth space, and it means that we must sing THREE ABOVE."-"The next note is on the third space, and it means that we must sing EIGHT,"- "The next note is on the first added space above, and it means that we must sing SEVEN ABOVE." - and so on. Second, give long answers with Italian names. That will require a class to say, - "The first note is on the second line, and it means that we must sing sol." "The next note is on the fourth space, and it means that we must sing MI ABOVE,"-and so on. Third .give short answers with English names. That will require a class to say .- "FIVE." "THREE ABOVE,"-"EIGHT,"-"SEVEN ABOVE,"-and so on. Fourth .- give gt. rt answers with Italian names. That will require a class to say .- "sol."-"MI ABOVE,"- "po,"- "SI ABOVE,"- and so on. Practice reading the notes of this exercise in these four ways, until all of the learners can unhesitatingly read them, and Deliver the Tone according to Rule.

No. 2.

EXERCISE B.—Read the notes of exercise No. 2, in the same four ways. That will require a class to say.—First,—"The first note is on the second space, and it means that we must sing oxe."—"The next note is on the first indee space below, and it means that we must sing ryre price."—"The next note is on the first added space below, and it means that we must sing row."—"The next note is on the first line, and it means that we must sing not."—"The next note is on the first line, and it means that we must sing not."—"The next note is on the first line, and it means that we must sing not."—"The next note is on the first line, and it means that we must sing not."—"The next note is on the first line, and it means that we must sing not."—"The next note is on the first line, and it means that we must sing not."—"The next note is on the control in the single sing

QUESTIONS.—What does "pitch" mean? How is that word used in musief When the scale is sung at a higher pitch than in the foregoing chapters, what is it called? At a lower pitch? What is the scale which has been used in the chapters before this, susually called? What is it called when it is necessary to give ': a specific name? When singers read the notes, how do they designate the sounds of the upper scale? The lower scale? The offers read in the didd scale? Which sounds never the sound of the proper scale? The forest scale? The offers which scale is not added line, what is it called? How are added lines scalego, when there is note that onc? What are the spaces between added lines called?

EXERCISE C.—Practice each of the following tunes by note until it is familiarly learned, and then sing it by word. If any of them go higher than some of the class can sing, it will be a good plan to sing them in a lower key. That is, if the class sing with an instrument, let the player play those tunes that are too high, in the key of G. If they sing without an instrument, let the teacher give the pitch of such tunes as go too high, low enough to enable all of the class to sing ther. It may be well to read the notes of each tune before singing it, as is re' mmended in chapter YIII.

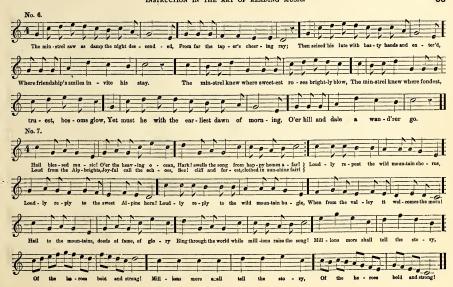
WHEN THIS CHAPTER IS LEARNED.—This chapter will be learned when the learners can sing by note, in the upper and lower scales, as well as they can in the middle scale. Whenever they read the notes, it will be of advantage to them, to practice until they can read them and Deliver the Tone according to Rule. Some educated musicians call the sounder of the upper scale, and the added lines and be used, if preferred.

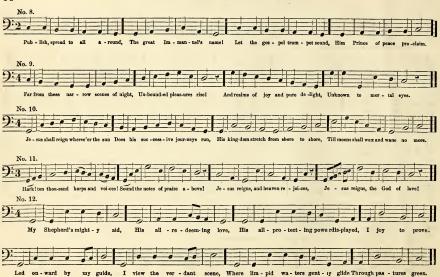
Defends a considerable of the control of the proper scale, and the scaled lines and be used, if or referred.

No. 1.

On-ward speed thy conqu'ring flight, Ar get on-ward on-ward speed! Morning bursts up on the sight. 'Tis the time decreed

The kine are thronging to the stream, Come, arouse thee, a-rouse thee, my brave Swiss boy, Take thy pail, and to la - bor a - way





CHAPTER XVI.

SHARPS AND FLATS.

Two sounds sung as near together as it is possible to sing them, are said to be at the distance of a HALF-STEP from each other. Sounds twice this distance from each other, are said to be at the distance of a STEP from each other.

The sounds of the scale are a step distant from each other, except THEE and FOUR, and SEYEN and EIGHT, which are a Half-step distant from each other. The following figure of a ladder exhibits the distances that the sounds of the scale are from each other. If the eight sounds of the scale were not at these distances from each other, they would not produce all of the distances which musical sounds can be from each other, as chapter IV says that they do.

EIGHT.		
		Half step.
SEVEN.		Step.
SIX.		
		Step.
FIVE.		
		Step.
FOUR.		Half step.
THREE.		
		Step.
TWO.	_	a.
		Step.
ONTE.		

If one sings two sounds with the second as little above the first as it is possible to sing it, the distance between those two sounds will be a Half-step.

If one sings THEER, and then sings a sound as little above it as possible, the second sound will be FOUR. But if one sings ONE, and then sings a sound as little above it as possible, the second sound will not be TWO, but it will be a sound a Half-step higher than ONE, and a Half-step lower than TWO.

Such a sound is called an INTERMEDIATE SOUND, because it is between two sounds of the scale.

There is an Intermediate Sound between every two sounds of the scales which are a step distant from each other.

An Intermediate Sound is denoted by a character called a SHARP (#), placed before a note that denotes the sound of the scale next below it, —or by a character called a FLAT (*), placed before the note which denotes the sound of the scale next above it.

The character which is called a Sharp shows that the note before which it is placed denotes a sound a Half-step higher than it would if the Sharp was not before it. The character that is called a Flat shows that the note before which it is placed denotes a sound a Half-step lower than it would if the Flat was not before it.

A note with a Sharp before it, is said to denote the same sound that it would denote if there was no Sharp before it, but with the word "Sharp" prefixed to it. For example,—"SHARP ONE,"—"SHARP FIVE,"—and so on. A note with a Flat before it, is said to denote the same sound that it would denote if there was no Flat before it, but with the word "Flat" prefixed to it. For example,—"FLAT Two,"—"FLAT SEVEN,"—and so on.



Exercise A.—Read the notes of exercise No. 1, giving short answers with English names. That will require a class to say, — "Share One," — "Flat Seven," — "Share Four," — and so on.

The Italian name of an Intermediate Sound which is denoted by a Sharp, is formed by taking the first letter of the Italian name of the sound of the scale the Intermediate Sound is named after, and adding "double e" to it. So the Italian name of SHARP ONE IS DEE,—of SHARP TWO, REE,—OF SHARP FOUR, FEE,—of SHARP FOUR, SEE,—and OF SHARP STARE STARE FOUR, FEE,—OF SHARP FOUR, SEE,—and SHARP STARE ST



First No. 4.

EXERCISE B. — Read the notes of exercise No. 2, giring short answers with Italian names. That will require a class to say, — "Do,"— "DEE,"— "SoL,"— "FEE,"— and so on.

The Italian name of an Intermediate Sound that is denoted by a FLAT, is formed by taking the first letter of the Italian name of the sound of the seale the Intermediate Sound is named after, and adding "ay" to it. So the Italian name of FLAT SEVEN, is SAY,—of FLAT SIX, LAY,—of FLAT FIVE, SAY, and of FLAT THREE, MAY. The Italian names of TWO, and FLAT TWO, are the same,—RAY. FLAT FIVE and FLAT SEVEN have the same Italian names.

No. 3.

EXERCISE C.—Read the notes of exercise No. 3, giving short answers with the Italian names. That will require a class to say,—"Do," "Max,"—and so on.



A Sharp and a Flat affects all of the notes which come after it in the same measure on the same line or space. This is a mode of abbreviating sharps and flats, to save the printer the labor of printing so many.—just as "Albany, N. Y." is an abbreviation to save the trouble of writing or printing "Albany, New York." Sometimes music printers do not wish to save themselves trouble by abbreviating the sharps and flats, and sometimes they do. In the first exercise, No. 4, the printer has not taken advantage of the right to abbreviate them, but has printed a sharp or flat before every note where one belongs; but in the second No. 4, he has. The first and second No. 4s are exactly alike, only in the second the sharps and flats are abbreviated, and in the first they are not;—just as "Albamy, N. Y.," and "Albamy, New York," are exactly alike, only one is abbreviated and the other is not.

EXERCISE D. - Read the notes of the two No. 4s, giving English names with short answers.





It is also the rule that if the last note in a measure is sharp or flat, and the first note in the next measure is on the same line or space, the influence of the sharp or flat extends through the next measure also.

A printer can do as he pleases about availing himself of this right to abbreviate the sharps and flats. In the first No. 5, the printer has printed a sharp or flat before every note that denotes an Intermediate Tone. In the second No. 5, he has availed himself of all of the rules which allow harps and flats to be abbreviated. In that exercise the first note in the

*cond measure denotes FLAT SEVEN, because the last note in the first measure does. The third note in the second measure is FLAT SEVEN, because the first note in that measure is. The last note in the third measure is SHARF FOUR, because the second note in that measure is. The first note in the last measure is SHARF FOUR, because the last note in the third measure is. The third note in the last measure is SHARF FOUR, because the first note in that measure is.

In the third No. 5, the printer has availed himself of the rule which makes the influence of a sharp or flat extend through the measure; but not of the rule which makes the influence of a sharp or flat extend into the

next measure.

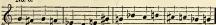
The three No. 5s are exactly alike, only one is not abbreviated at all,—one is fully abbreviated,—and one is partly abbreviated. That is,—these three exercises are like, "Albany, New York,"—"Albany, N. Y.,"—and "Albany, N. York,"—exactly alike, only with different abbreviations.

Exercise E.—Read the notes of the three No. 5s, giving short answers with

A character called a NATURAL, (#), placed before a note, caucels the influence of a sharp or fist, and causes the note to denote the sound it would have denoted, if there had been no sharp or flat that could influence it.

No. 6.

the English names.



EXERCISE F.—Read the notes of exercise No. 6, giving short answers with the English names. That will require a class to say.—"FYRE,"—"STARP FOR,"—and so on. Some singers say "NATURAL" when that character is before a note, and would call the fourth note "NATURAL FOUR." "FOUR," and "NATURAL FOUR." both denote the same sound, so there is no reading the notes is preferred. there is no objection to saying it, if that was "reading the notes is preferred.

If one should sing the first seven sounds of the scale rapidly, and then stop, he would feel at strong inclination to sing EIGHT. When a sound produces a strong inclination to sing another sound, it is said to LEAD to that other sound. In the case referred to, seven would be said to LEAD TO EIGHT.

An Intermediate Sound, denoted by a sharp, leads to the next sound of the scale above it. An Intermediate sound denoted by a flat, leads to the next sound of the scale below it.

It is easy to sing an Intermediate Sound, when the next sound before it is the sound to which it leads; but more or less difficult to skip to one. It is considered that it makes it easier to skip to an Intermediate Sound to think of the sound to schich it leads, immediately before singing to Intermediate Sound. For example, if a singer has to skip to STARF FOUR, it is considered that it will make it easier to do it, to think of FIVE, the sound to which STARF FOUR leads, immediately before singing STARF FOUR.

It is, also, more or less difficult to skip from an Intermediate Sound, although easy to sing the sound to which it leads next after singing an Intermediate Sound. It is considered that it makes it easier to skip from an Intermediate Sound, to think of the sound to which the Intermediate Sound leads, immediately before singing the sound to which it is necessary to skip from SIMAP FOUR to Ore, it is considered that it will make it easier to do it, to think of frye immediately before singing ONE.

A scale containing the sounds of the scale and the Intermediate Sounds, is called the CHROMATIC SCALE. It is the custom to write the Chromatic Scale ascending with sharps, and descending with flats.

THE CHROMATIC SCALE.



Questroys.—Which sounds of the scale are a half-step distant from each other?
A step? Between which sounds of the scale can intermediate sounds be sung?
Between which sounds can they not be sung? What does a sharp adcorder A
more does the influence of a sharp or flat extend? What are the English names
of intermediate tones which are denoted by sharps? By flats? What are the
Italian names of intermediate sounds that are denoted by sharps? By flats? To
what sound of the scale does an intermediate sound lead? What will make it scale
it of the sounds of the scale, and all of the intermediate sounds?

WHEN THIS CHAPTER IS LEARNED.—This chapter will be learned when the class can read the notes in it, "Delivering the Tone according to Rule," and answer the questions correctly.

Intermediate Sounds are sometimes called "Chromatics," and it is a common saying among singers, that it is always difficult to sing a Chromatic, it, an Intermediate Sound. This is not true, for it is always easy to sing one, although difficult to skip to or from one. A class can practice and learn all possible skips to and from intermediate sounds.—By doing as chapper 7, requires skips to be treated, and the state of the state of

with all possible skips, to and from intermediate sounds, wi hout making them conscious of tiresome study and practice.

SEVEN and SHARP FLYE have the same Italian names. So have Two and FLAT

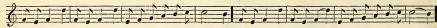
Two, and FLAT FIVE and FLAT SEVEN. These names were given to these sounds long ago, and it is not now known why they were given. FLAT Two and FLAT FIVE are hardly ever found in tunes, however, so their names are not of

much consequence.

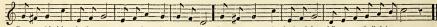
EXERCISE G.— Nos. 1, 2 and 3, of the following tunes, contain intermediate

EXERCISE G.—Nos. 1, 2 and 3, or the following tunes, contain intermediate sounds which are easy to sing, because the voice does not have to skip to many of them. Practice them by note until they are learned, and then sing them by word. No. 4 contains many difficult skips. If too difficult for the class to master, they can read its notes, giving short answers with English names, and omit singing it.

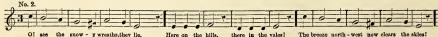




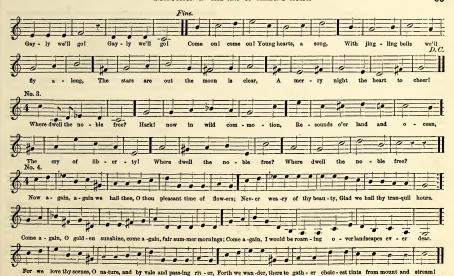
Skating, sild - ing, danc-ing, rid - ing, play-ing, laughing, singing, ring - ing; Loud-est song and mer -ry lay, through our joy -ous hol - i - day



Eve-ry girl join in the song, eve-ry boy the tone pro-long, Let sweet mu - sic loud and clear, fall up-on the list'ning ear.



or see the show - y wreaths, they he, mere on the mins, there in the vales? The breeze north - west now clears the sales



CHAPTER XVII.

CLASSES OF VOICES.

There are three classes of voices, — High Voices, — Medium Voices, — and Low Voices.

All of the good musical sounds which a singer can make, are said to form

the COMPASS of that singer's voice.

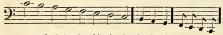
Most singers can make some sounds higher and lower than their Compass that are not good musical sounds. Such worthless musical sounds are called FALSETTO tones of the voice. Above the upper part of the compass of mon's voices, these falsetto tones sound like a woman's voice,—while above the upper part of the compass of female voices, they make a sort of disagreeable squeak. Below the compass of both male and female voices, these worthless Falsetto tones produce a hollow unsubstantial unality of tone.

The good tones of the voice are called the REAL tones of the voice, when they are spoken about in connection with the Falsetto tones. Only the Real tones of the voice are considered as forming part of the Compass of a voice. It is not considered that Falsetto tones are fit to use in singing a tune.

When one sings successive tones of the scale, going as high or as low as possible, the place where the voice changes from Real to Falsetto tones, is

called the place where the voice BREAKS INTO FALSETTO.

When one sings downwards as far as possible, the Real tones have a solid, substantial sound, as if they were round pieces of substantial wood,—while the Falsetto tones have an unsubstantial sound, as if they were round pieces of unsubstantial fog! When singers sing downwards, therefore, the place where the voice "Breaks into Falsetto," is where the quality of its tones chance from solid, substantial, to ussubstantial, forger vonces.



EXERCISE.—Let both male and female voices sing the sounds denoted by the notes in the foregoing example,—making a long sound for each note, without regard to the length of sound the note usually denotes. Sing each sound with the syllable "ah," and carefully notice where the voice Breaks into Talsetto.

Voices that cannot sing lower than the Half Notes in the foregoing example, without breaking into falsetto, are High Voices. That is, High Voices break into falsetto when they pass from one to seven below.

Voices that cannot sing lower than the Quarter Notes in the foregoing example, without breaking into falsetto, are Medium Voices. That is, Medium Voices break into falsetto, when they pass from Five Below to Four Below.

Voices that can sing the Eighth Notes in the following example, without breaking into falsetto, are Low Voices. That is, Low Voices can sing down to one of the Lower Scale without breaking into falsetto.

Practice the foregoing exercise, until every learner can decide whether he or she has a High Voice.—a Medium Voice.—or a Low Voice.

ONE and EIGHT are said to be eight sounds apart. Two sounds, eight sounds distant from each other, are said to be an OCTAYE distant from each

sounds distant from each other, are said to be an Octave distant from each other.

Two sounds that are an octave apart, harmonize so admirably together, that when both sounds are sing or played only avancienced musicians can

that when both sounds are sung or played, only experienced musicians can tell that two sounds are sung or played. They harmonize so perfectly that to most people they sound as if only one sound is sung or played. Female voices always sing sounds an octave higher than male voices sing

them. When male and female voices sing one, they really sing two sounds that are an octave apart, yet they harmonize together so well, that to all but

cultivated musical ears, it sounds as if only one sound is sung.

When voices are said to be High, Medium, or Low, no notice is taken of the difference between male and female voices. When it is necessary to notice this difference,—High female voices are called SOFRANO VOICES;—Medium female voices are called MEZZO SOFRANO VOICES;—and Low female voices are called SORTRALTO VOICES. High male voices are called TENOR VOICES;—medium male voices are called BARYTONE VOICES;—and Low male voices are called BARYTONE VOICES;—and Low male voices are called BARYTONE VOICES.

A Mezzo Soprano Voice has a full, rich, mellow quality of tone,—or a strong, clear, brilliant quality of tone. It can sing, easily, both high and low, although not quite so high, or high quite so easily as Soprano Voices,—nor quite so low, or low quite so powerfully as Contralto Voices.

A Contralto Voice is usually of a strong and somewhat rough quality of

tone. It can sing low with ease and great power, but usually, cannot easily sing high.

Let the ladies of the class now decide whether they have Soprano, Mezzo Soprano, or Contratio Voices. The probability is that they all have Mezzo Soprano Voices, for almost all female voices in America are Mezzo Soprano. It is only occasionally that either a Soprano or Contratlo Voice is found in a class.

The Treble and Alto parts are both printed upon the Treble Staff, and are alike in every respect, except that the Alto is a little lower than the Treble. Neither of these parts ever go higher or lower than the compass of Mezza Soprano Voices. Consequently, Mezza Soprano Voices can sing both the Treble and the Alto parts, one just as perfectly and just as easily as the other. So the rule is, that in a company of singers who are studying the art of reading music, Mezzo Soprano Voices should sing the Treble wart half of the time, and the Alto part half of the time,

Soprano Voices must sing Treble. Their compass does not go low enough

to enable them to sing Alto.

Contralto Voices must sing Alto. Their compass does not go high enough

to enable them to sing Treble.

A Tenor Voice usually has a sweet, agreeable quality of tone, and is not usually very loud. It can sing high with ease, but cannot sing low with

much effect.

A Barytone Voice has a loud, full quality of tone,—or a mellow, rich quality of tone. It can sing both high and low with good effect, but not high as easily as Tenor Voices, nor low as powerfully as Base Voices.

A Base Voice usually has a powerful and somewhat rough quality of tone. It can sing low with great case and power, but usually cannot sing high with good effect, if at all.

Let the men of the class now decide whether they have Tenor, Barytone, or Base Voices. The probability is that the greater part of them have Barytone Voices, and that a few have Tenor Voices. It is not very likely that there is a single Base Voice in the class, for there are very few base voices in America, and it is only occasionally that one is found in a class.

Although the Treble and Alto parts are so much alike, that Medium Voices can sing one just as well as the other, this is not the case with the Tenor and Base parts.—for the Tenor is printed on the Treble staff, and the Base on the Base staff, and the two parts are not at all alike in other respects.

Barytone Voices can sing both the Tenor and the Base parts, but some can sing Tenor much more easily and naturally than they can Base, and

some can sing Base much more easily and naturally than they can Tenor, while some can sing both parts with equal ease. Although any Barytone singer can make himself able to sing both Tenor and Base, if he will practice enough to do it.—the Tenor and Base parts are so unlike that it is not considered a good plan for ordinary singers to do so. Learners with Barytone Voices are usually advised to choose the part they can sing the most easily and naturally,—or the part they like the best, and confine themselves to singing that part, just as if they could not learn to sing the other part.

Tenor Voices must sing the Tenor part. Their compass does not go low enough to enable them to sing the Base part.

Base Voices must sing the Base part. Their compass does not go high enough to enable them to sing the Tenor part.

QUESTIONS.—How many classes of voices are there if no notice is taken of the difference between made and female voices? What are they called? If notice is taken of this difference? What are they called? What part must Soprauo Voices sing? Contraito Voices? Tenor Voices? Base Voices? What parts can Mezzo Soprauo Voices sing? Barytone Voices?

WHEN THIS CHAPTER IS LEARNED. — This chapter will have been learned when every learner has decided which class his or her voice belongs to, and decided which part to sing.

The real truth is that no two voices are exactly alike. Consequently the instruotons given in this chapter about the classes of voices, will not enable every slager to decide which class his or her voice belongs to, although they will most voices. With many, the voice breaks into falset too paintly in the lower part of the voice, that they can readily decide in that way,—while with some voices this place is so indistinct, that they will be in doubt where it does change from real to falset to tones. The characteristics of the different classes of voices which are given in this confidence will in most voices, but not all. If the instructions in this chapter is the contract of the different classes of voices which are given in the contract of the voice of the different classes of voices which are given in the contract of the contract of the different classes and voices which are given in the contract of the different classes and the contract of the different classes and the contract of the different classes and the contract of the different classes are described by the contract of the different classes are described by the different classes and the contract of the different classes are described by the different classes are described by the different classes and the decidence of the classes, until experience and the decidence of the classes and the decidence of the classes and the decidence of the classes, until experience and the decidence of the classes are decidence of the deci

A learner who has a Mezzo Soprano Voice, should practice Treble half of the time, and Alto half of the time, all of the time she devotes to practicing and studying the art of reading music. Among educated singers, it is not admitted that a lady with a Mezzo Soprano Voice can read music well, if it makes any difference to her whether she sings Treble or Alto.

proves to them what class they do belong to-

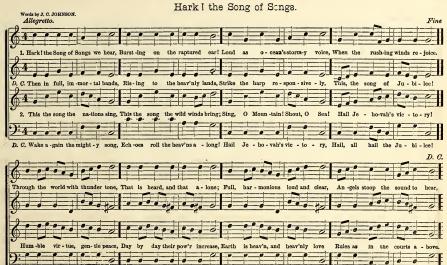
Besides this, it greatly improves a Mezzo Soprano Voice to sing both parts, one as much as the other; because if she sings nothing but Treble, she never develops the lower part of her compass, and her voice is liable to lose the mellow, rich quality of tono which belongs to Mezzo Soprano Voices, and become harsh or shril;—while, if she sings nothing int Alto, she never develops he upper part of musical, rich outsity of the wide help of the Mezzo Soprano V ess.

PLBT PERMATENTLY ARRANDED—Let the class be now permanently arranged into Trebo, Alto, Tono and Baser so that hereafter, tunes can be sung in four parts. If the Mezzo Soprano Voices are willing to practice both parts, have half of them on each side, and practice all tunes as the tunes in chapter XIV were practiced, only do not have the men change parts. The result will be, of course, that every Mezzo Soprano voice will sing both the Treble and Alto parts of every tune. Laddes who wish to sing the same part ail of the time, can be seated in the centre, where they will be next to the part they wish to sing, whichever side is single to the property of the parts of the property of t

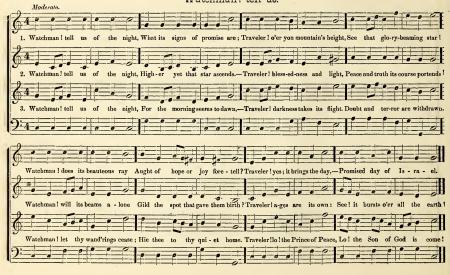
wish to practice both parts, they can be seated in the centre, where they will be next to both the Tenor and Base, and can sing with either of them.

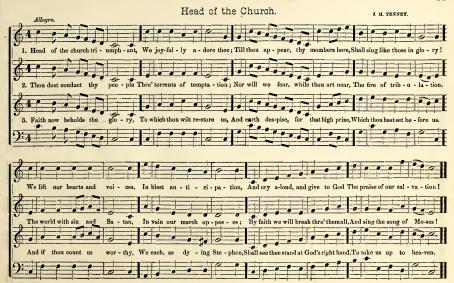
EXERCISE.—Practice each of the following tunes until, if the class is one of mixed voices, every tune is sung perfectly, both by note and by word, in four parts. If the class is all female voices, practice each tune until the Treble and Alto parts are sung perfectly, both by note and by word;—and it it is all end voices, until the Treble and Base parts are sung perfectly, both by note and word. The words, Moderato, Allegretto, Allegretto, Allegretto, Allegretto, Allegretto, Allegretto, Allewords. The is not necessary that any one besides the tascher abould know what the wman now.

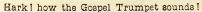


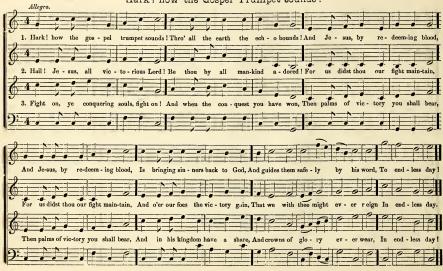


Watchman! tell us.









Hark I what mean.



Onward Speed.



Watchmen, Onward,



CHAPTER XVIII.

THE KEYS.

America, America, America, America, America.—In the foregoing example the same word is printed in four different ways. These different ways are made by changing the shapes of the letters. In whatever way it is printed, it is the same word every time.



In the foregoing examples, the first three sounds of the scale are printed in seven different ways. These different ways are not made by changing the shapes of the notes, but by placing the notes which denote those sounds on different lines and spaces. In whatever way they are printed, they are the same first three sounds of the scale every time, just as "America" is the same word every time.

In the foregoing chapters the learners have practiced singing by note in the First Way and in the Sixth Way. They must now make themselves able to sing by note in the other ways.

A tune is said to be IN THE KEY of the line or space upon which the note is placed, which means that ONE must be sung. So the foregoing example that is printed in the First Way, is in the KEY OF THE ADDED LINE BLLOW. The one that is printed in the Second Way, is in the KEY OF THE SPACE BLOW. Third Way, KEY OF THE FIRST LINE. FOURTH WAY, KEY OF THE FIRST SPACE. Fifth Way, KEY OF THE SECOND LINE.

Sixth Way, KEY OF THE SECOND SPACE. And the one that is printed in the Seventh Way, is in the KEY OF THE THIRD LINE.

The note in a tune which means that ONE must be sung is called the KEY NOTE.

Such names as "First Line,"—"Second Line," and so on,— are called the Numerical Names of the lines and spaces.

Because the keys on pianos and organs are named "A, B, C, D, E, F, G,"
—instrumental players call the lines and spaces after those seven letters, in
the way that is exhibited in the following example. They are called the
ALPHABETICAL NAMES of the lines and spaces.



Singers always call the lines and spaces by their Numerical Names. So singers would say that the first note in the foregoing example is on the Added Line Below,—the second note on the Space Below,—the third note on the First Line,—and so on. Instrumental players always call the lines and spaces by their Alphabetical Names. So players would say that the first note in the foregoing example is on C,—the second note on D,—the third note on E,—and so on.

Singers say that a tune which is printed in the First Way, is in the Key of the Added Line Below, but instrumental players say that it is in the Key of C. So instrumental players call the Key of the Space Below, the Key of D;—the Key of the First Line, the Key of E;—the Key of the First Space, the Key of F;—the Key of the Second Line, the Key of G;—the Key of the Second Space, the Key of the Third Line, the Key of B.

Requiring learners to learn the letters in order to become able to sing by note, is one of the things spoken about in the Introduction, which the authors of the old method did not know any better than to put into their instructions. Singers never read music by letters as instrumental players do. They read mosic by "Do, Re, M." It is as unnecessary for singers to learn to read music by letters, as it is for piano players to learn to read music by "Do, Re, M." If this book is used by a class who are learning to read both vocal and instrumental music, they will need to learn the let-

ters, but a class who are only studying the art of singing by note, do not need to take any notice of the letters. Although, therefore, the Alphabetical names of the Keys are mentioned in the following chapters, no notice is taken of the letters in the questions. If the teacher is obliged to teach the letters, he will be obliged to invent questions about them himself.

QUESTIONS.—When a word is printed in different ways, how are the different ways nade? When the sounds of the scale are printed in different ways, how are the different ways made? What is the note which means that ONE must be sung called? What key is a tune said to be in? How do singers name the lines and spaces? What are such names called? How do instrumental players name the lines and spaces? What are such names called? It what key would singers call a tune whose key-note is on the added line below? In what key would players call that tune? In what key would singers call that tune? In what key would singers call that tune? Do singers call the keys by their numerical or alphabetical names?

CHAPTER XIX.

SIGNATURES.

Sharps or flats placed next to the clef are said to form the SIGNATURE of a tune. When there is no sharp or flat next to the clef, the signature of the tune is said to be NATURAL.

A sharp or flat that is in a signature is called a SIGNATURE SHARP, or a SIGNATURE FLAT. A sharp, flat, or natural that is at the side of a note, is called an ACCIDENTAL.

EXERCISE.— Let the class speak, all together and tell the signatures of the following examples. That will require them to say,—"the signature of No. 1, so that;"—"the signature of No. 2, is three sharps;"—"the signature of No. 3, is natural;"—and so on.



QUESTIONS.—What are sharps and flats, next to the clef, said to form? What is the signature called when it has no sharp or flat in it? What is a sharp or flat called when it is in the signature? What is an accidental?

CHAPTER XX.

THE NATURAL KEY.

Singers are obliged to tell what Key a tune is in, by its signature.

Learners, therefore, must be careful to commit to memory every signature

SIGNATURE RULE No. 1.—When the signature of a tune is Natural, the tune is said to be in the NATURAL KEY. In the Natural Key, the parts which have the Troble Clef are in the KEY OF THE ADDED LINE BE LOW, and the part that has the Base Clef is in the KEY OF THE SECOND SPACE.

THE NATURAL KEY.

Key of C.

DO. Rw. MI. FA. SOL. SOL. DO.

ONE. WO. THERE FOUR FUE. TUTE. OPE.

ONE. WO. THERE FOUR FUE. TUTE. OPE.

Key of the Second space.

Piano and organ players have to play the Base and Treble stares which are braced together, both at once. Of course, they must have a way of reading music by which they can call both stares in the same key. To do this they call the lines and spaces of the Base staff by different alphabetical names from those by which they are called on the Treble staff. The following example exhibits these names.

ALPHABETICAL NAMES OF THE LINES AND SPACES OF THE BASE STAFF.



By this arrangement the Key Note of every Key has the same Alphabetical name on both the Treibe and Base staves. For example, in the Natural Key the Key Note is on the Added Line Below of the Treibe staff, and on the Second Space of the Base staff, and they are both called "C." In the way in which it is necessary to read music when one has to read and play all of the staves which are braced together at once, calling the Natural Key the "Key of C," gives the same name to all of the staves. Nothing can be more foolish, however, than to require singers to call both staves in the same key, for in the way singers have to read music, no two keys can be more different from each other than the keys of the Treibe and Base staves; for, in the Natural Key, one is in the Key of the Added Line Below, and the other in the Key of the Second Space. Singers, therefore, should call the Keys by their Numerical names, and not be required to learn the Alphabetical names, unless they are learning to read both Instrumental and Vocal music.

QUESTIONS.—How do singers have to tell what key a tune is in? What is Signature Rule No. 1? How many stares do plano and organ players have to read at once? What arrangement is made to enable them to call both the Treble and Base staves in the same key? How many stares do singers have to read at once? As singers have to read music are the Treble and Base staves in the same, or in very different key? Do instrumental players call the keys by their alphabetical the natural key, what is the numerical name of the key the Treble staves are in? The Base staff.

As all of the tunes in the foregoing chapters have the Natural Signature, they are all in the Natural Key, so the learners are now able to sing tunes by note which are in that key. In the following chapters they are taught how to sing by note in the other keys.

CHAPTER XXI.

THE KEY OF ONE SHARP.

SIGNATURE RULE NO. 2.—When the signature of a time is One Shapp, the tune is said to be in the Key of One Shapp. In the Key of One Shapp. the parts which have the Treble Clef are in the Key of The BECOND LINE, and the part which has the Base Clef is in the Key of THE FIRST LINE.

KEY OF ONE SHARP. Key of G. DO. Rr. M. FA. SOL. SOL. BO. SOR. TWO. THERE POUL FIVE. I FIVE. GNE. Key of the First Line.

When the signature is One Sharp, instrumental players are obliged to remember that they must play every note sharp which is on a line or space whose name is "F '."—but singers only have to remember that when a tune has this signature, its Treble staves are in the Key of the Second Line, and its Base staff in the Key of the First Line.

The following is the way to read the notes of the foregoing example, with short answers. On the Tebels staff, giving English names—" one, There, Five, Eight, There below, one." Giving Italian names—"one, Mi, Sol, Do Above, Sol, Below, St Eeght, Three above, Five above, Five, One." Giving Italian names;—"do, Sol, Do Above, MI Above, Sol Above, Sol Above, MI Above, Sol Abo

QUESTIONS.—What is Signature Rule No. 2? In the Key of One Sharp, in what key are the parts that have the Treble clef? The Base clef? What is all that singers need to remember about the signature of One Sharp? In the Natural Key, in what key are the Treble staves? The Base staff?

EXERCISE. — Practice each of the following tunes by note until it is well learned, and then sing it by word. It may be well to read the notes of each tune before

singing it, as is recommended in chapter VIII.

WHEN THIS CHAPTER IS LEARNED. — This chapter will not be learned unti-

the learners can sing by note in the Key of One Sharp, as well as they can at the Natural Key. To be able tood this, they must practice the tunes of this chapter until they become accustomed to singing by note in the Key of One Sharp, just as they would have to become accustomed to reading books printed in different shaped letters from those they have been accustomed to reading. What they have to become accustomed to a calling a note on the second line "no," instead of the contract of the



And this is tru-ly a no - ble land, It shall be free for - ev - er! We will guardits al-tars, firm - ly stand For Jus-tice, Truth, and Right.

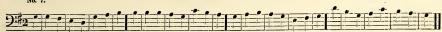


to God the voice of praise, Whose breath our souls inspir'd; Loud and more loud the au-them raise, With grate-ful ar - dor fired. Lift

No. 6.

Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.





From all that dwell be-low the skies, Let the Cre-a-tor's praise a-rise; Let the Re-deemer's name be sung, In every land, by every tongue.



The news of his grace on the breez - es are glid - ing, And na - tions are own - ing his sway.

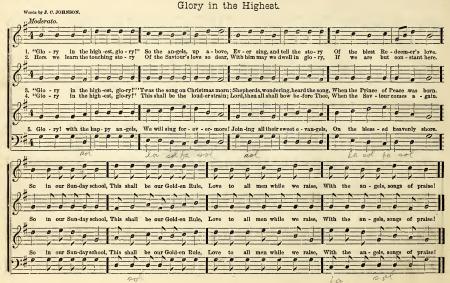
Now Awake!

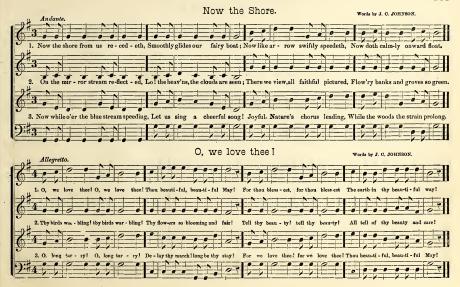
Words by J. C. JOHNSON.



2. Now be hold I with him old Janut - a. 171 Every year, so husty, and so cheery! He the youthful year a welcome giveth! Welcome be to such new year, for loyful is his cheer:

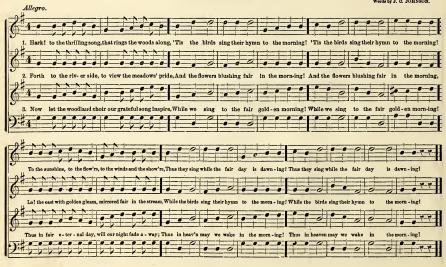
3. Let us now hie to the hills to gether ! Down we'll go, nor fear the win-try weather ! Swift to low-est valley depths ad vancing! Hall to thee, young merry year ! to us thy thay is dear



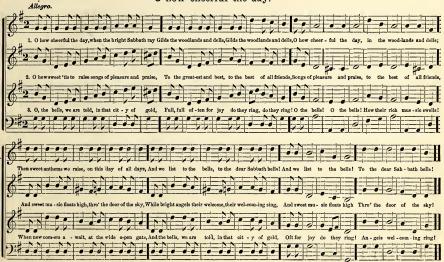


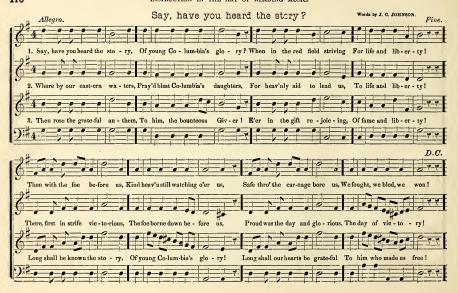
Hark I to the thrilling song.

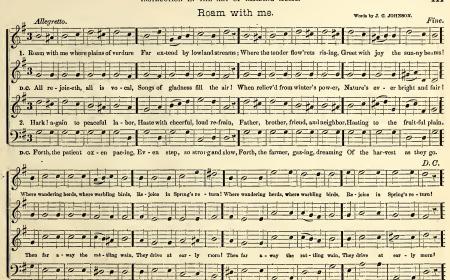
Words by J. C. JOHNSON.

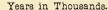


O how cheerful the day.











CHAPTER XXII.

WHOLE NOTES.

A sound which is denoted by a WHOLE NOTE must be made four times longer than a sound that is denoted by a Quarter Note.

A WHOLE NOTE.

The music in all the foregoing chapters can be sung correctly, without either beating or counting the time, as is explained in the "Instructions in Marking Time," next to chapter XXXVII. In this and many of the following chapters, there are passages which cannot well be sung correctly without "Marking the Time" in one of the ways explained in those instructions. For example, most singers cannot well make a Whole Note of the correct length, unless they beat or count the time inaudibly, while they are singing it.

Learners should now be required to tell what key a tune is in, before they

practice it. EXERCISE. - Practice the following tune by Note and by Word, until it is certain the learners can make Whole Notes of the correct length. Sing the same



Now you have come all my grief is removed; Let me for get that so long you have roved.

CHAPTER XXIII.

WHOLE AND HALF RESTS.

A WHOLE REST denotes that singers must remain silent for as long a time as is required to sing a Whole Note.

A HALF REST denotes that singers must remain silent for as long a time as is required to sing a Half Note.



EXERCISE.—Practice the following tune by Note and by Word, until it is certain the learners can make Whole Rests and Half Rests of the correct length.



CHAPTER XXIV.

DOTTED NOTES. DOTTED RESTS.

A DOT after a note causes it to represent a sound one-half longer than it does when it has no Dot after it. A DOTTED HALF NOTE, therefore, represents a sound three times longer than a sound which is represented by a Quarter Note. So a Dotte I Half Note is three counts or beats long.

A dot has the same effect on a rest that it has on a note. So a DOTTED HALF REST is three counts or beats long.

EXERCISE. — Practice the following tune by Note and by Word, until it is certain the learners can make Dotted Half Notes and Rests of the correct length.



CHAPTER XXV.

DOTTED QUARTER NOTES.

A DOTTED QUARTER NOTE denotes that the sound which it represents must be made one-half longer than a sound that is represented by a Quarter Note. A Dotted Quarter Note is one and a half beats or counts long.

Solo means "to be sung by one voice." CHORUS means "to be sung by

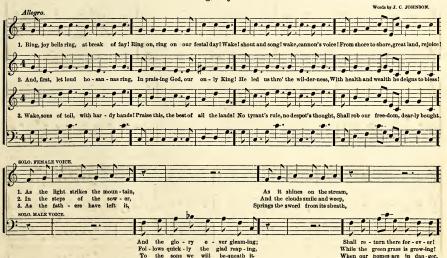
all the voices."

EXERCISE.—Practice the following tunes by Note and by Word, until the learners can sing Dotted Quarter Notes correctly. In the third tune the Solo passages can be sung in Chorus, or omitted, when the tune is practiced as an exercise in singing Dotted Quarter Notes.

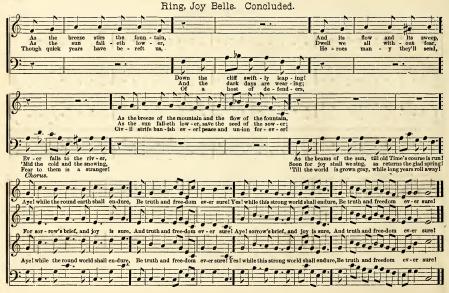




Ring, Joy Bells.







CHAPTER XXVI.

THE KEY OF TWO SHARPS.

SIGNATURE RULE No. 3.—When the signature of a tune is Two Sharps, the tune is said to be in the KET of Two Sharps. In the KEY of Two Sharps, the parts salich have the Troble Clef are in the KEY of THE SELOW, and the part that has the Base Clef is in the KEY OF THE THIEL LINE.

KEY OF TWO SHARPS.



The signature of this key tells instrumental players that they must play every note sharp that is on the lines and spaces which they call "F" and "" but it only tells singers what keys the parts are in.

PAUSE OVER A NOTE.	PAUSE OVER A REST.	PAUSE OVER A DOUBLE BAR.	A TIE.

A semi-circle with a dot under it is called a PAUSE. It means that the singurer must make a pause in the time. If it is over or under a note, the sound which the note denotes must be prolonged. If it is over a rest the silence must be longer than it would be if no pause was over the rest. If it is over a double bar it means that the singers must wait a few moments before going on.

A TIE is made like a slur, only it is around notes that are on the same line or space, while a slur is around notes on different lines and spaces. A Tie makes the notes into one note. For example, if it was around two Quarter Notes, it would make them into one Half Note;—if it was around three Eighth Notes, it would make them into one Dotted Quarter Note;—and so on.

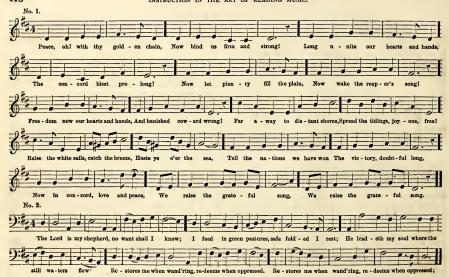
Ties are most frequently used where notes that fit the words of the first verse do not fit the words of some of the other verses. For example, —in the last sense in this chapter, the notes fit the first and fourth verses, but not the second and third. The ties make them fit the second and third verses, so the ties have to be observed when the second and third verses, so the ties have to be observed when the second and third verses are sung, but not when the first and fourth verses are sung.

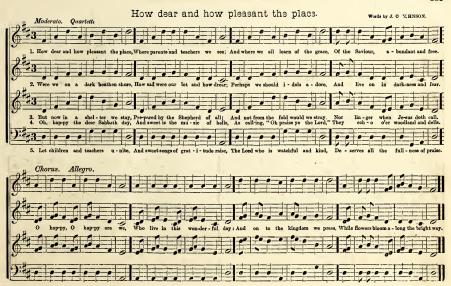
Some authors think it makes a tune look badly to pur many ties into it, and that the ties confuse the singers. They print the notes so they will fit the first verse, and leave the singers to use their own judgment to make them fit the other verses, without the aid of ties. For example, in the fourth line of the first tune in this chapter that is printed in four parts, the notes fit the first verse, but the singers will have to tie or slur the first two notes to make them fit the other verses. In tunes printed in this way, the singers sometimes have to treat slurs as they do ties,—make one note into two, and otherwise change the notes from the way in which they fit the first verse, in order to adant them to the other verses.

QUARTETTE means "four voices." It requires a part of the tune to be sung by one voice on each of the four parts.

QUESTIONS. CHAP. XXII.—XXVI.—How much longer must a sound which is denoted by a Whole Note be made than one that is demoted by a Quater Note? How does a Whole Rest look? What does it mean? How does a Half Rest look? What does it mean? What does a bot mean? How much longer than a Quarter Note is a Dotted Half Note? A Dotted Quarter Note? What does "Solorman?" ("Charis") "What is Signature Role No. 3? In the Key of I'wo Shap's, in what keys see the for parts? In the Natural Key? In the Key of Use Shap's in what keys are the for parts? In the Natural Key? In the Key of Use Shap's does "Ountritte" mean? "What does it mean? What does "Ountritte" mean?

EXERCISE.—Practice the following tunes by note and by word, until the learners can sing by note in the Key of Two Sharps, as well as they can in the Natural Key. When a tune that has a Quartette passage in it is sung as an exercise in singing by note, the Quartette passage can be sung in chorus.





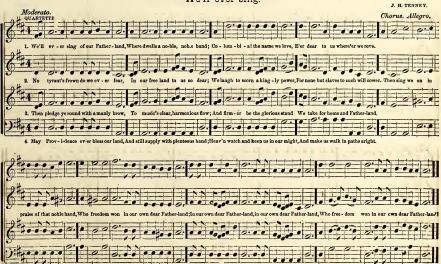


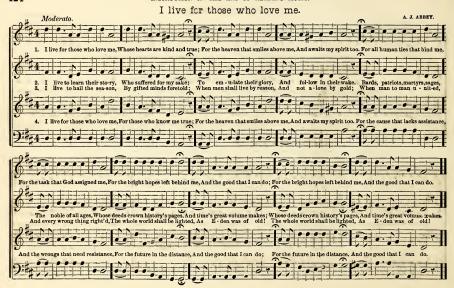
The Lord will Comfort! Concluded.





We'll ever sing.





CHAPTER YYVII

SIXTEENTH NOTES.

Notes that have two dashes at the end of the stem, are called SIXTEENTH NOTES.

SIXTEENTH NOTES.

11月月

Sixteenth Notes which are connected together by the dashes must be sung to the same syllable when a tune is sung by word, but not when a tune is sung by note.

Four Sixteenth Notes must be sung in the time that is required to sing one Quarter Note. Sixteenth Notes must be sung twice as fast as Eighth Notes, and four times faster than Quarter Notes. Four Sixteenth Notes must be sung in the time it takes to make one beat or one count.

EXERCISE A.—Practice the following exercise by note, until the learners can sing Sixteenth Notes correctly.



There are not many tunes in vocal music in which four Sixteenth Notes succeed each other. In vocal music Sixteenth Notes are usually placed where one or two Sixteenth Notes and some other kind of a note will be sung in the time of one count or beat. In the following exercise, two Six teenth Notes and one Sicilth Note are sung in the time of one count or beat.

EXERCISE B.— Practice the following exercises by note, until the learners can correctly sing two Sixteenth Notes combined with an Eighth Note, so that the Eighth Note and the two Sixteenth Notes are sung in the time of one count or



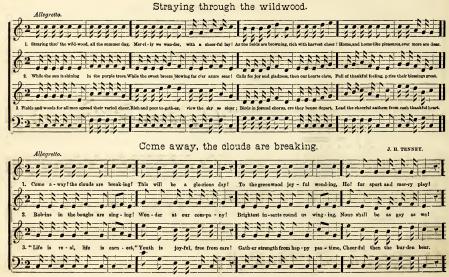


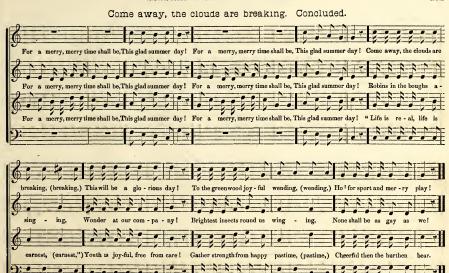
This is a fair and glo-rious land, Ev-er free shalt thou be;

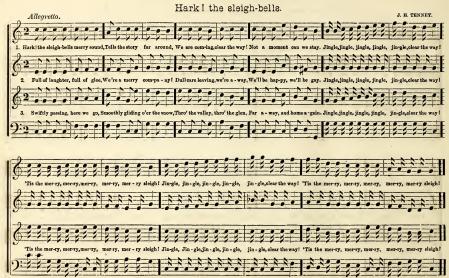


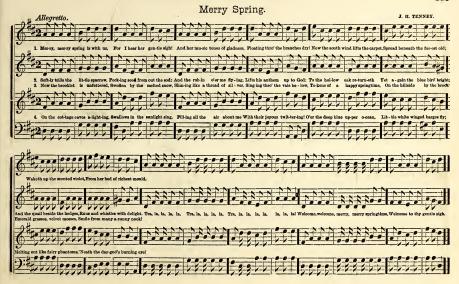
Ev - er thy sons shall no - bly stand, Ev - er thy guard shall be.

EXERCISE C.—Practice the following tunes by note and by word, until the learners become accustomed to singing Sixteenth Notes.











CHAPTER XXVIII

DOTTED EIGHTH NOTES

A DOT BD EIGHTH NOTE occupies three-quarters as much time as a Quarter Note.

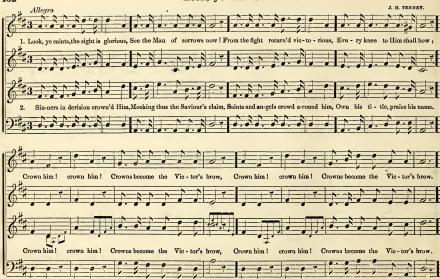
A Dotted Eighth Note is almost always followed by a Sixteenth Note. When it is, the Dotted Eighth Note and the Sixteenth Note occupy the time of one count or beat. That is, they occupy as much time as two Eighth Notes. But when two Eighth Notes are sung to one count or beat, the two sounds are of equal lengths,—while, when a Dotted Eighth Note and a Sixteenth Note are sung to one count or beat, the first sound is three times longer than the second sound.

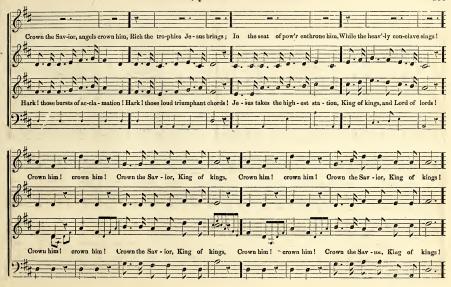
SMALL NOTES are designed to be played on an instrument. The part of the measure which they occupy that are not occupied by large notes, must be treated by the singers as if occupied by a rest.

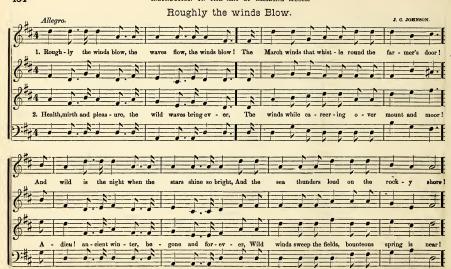
Exercise.— Practice the following tunes by note and by word,—carefully noticing the difference between two eighth notes sung to one count or beat, and a Dotted Eighth Note and a Sixteenth Note sung to one count or beat,—until it is certain that the learners will always sing Dotted Eighth Note: correctly



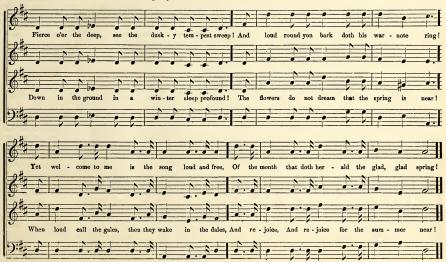
a hale green tree, When a hundred years are gone







Roughly the Winds blow. Concluded.



CHAPTER XXIX

THE KEY OF THREE SHARPS.

SIGNATURE RULE No. 4. - When the signature of a tune is Three Sharps, the tune is said to be in the KEY OF THREE SHARPS. In the Key of Three Sharps, the parts which have the Treble clef are in the KEY OF THE SECOND SPACE. (In the same Key the Base part is in the Natural Key.) The part that has the Base clef is in the KEY OF THE FIRST SPACE.



The signature of Three Sharps only tells singers that the tune is in the keys of the First and Second Spaces, but it tells instrumental players that they must play every note sharp which is on a line or space whose Alphabetical name is F. C. or G.



The lower signature sharp in the foregoing example is on the Third Space. It means that instrumental players must play every note sharp which is on the Third Space and on the octaves of the Third Space. Call the Third Space first,-Third Line second,-Second Space third,-Second Line fourth,-First Space fifth,-First Line sixth,- Space Below seventh, -and the Added Line Below is the octave or eighth of the Third Space. Count unwards in the same way, and the Second Added Line Above is the Naturals which cancel Signature Sharps is thoroughly understood.

octave of the Third Space. So the signature sharp on the Third Space tells instrumental players that they must play every note sharp that is on the Third Space, the Added Line Below, and the Second Added Line Above. The Alphabetical name of all three of those lines is "C," and instrumental players only have to remember that the signature sharp on the Third Space means that they must play every note in the tune sharp, that is on a line or space whose Alphabetical name is "C."

In like manner, the signature sharp that is on the Fifth Line tells instrumental players that they must play every note sharp which is on the Fifth Line, and on the First Space, the octave of the Fifth Line; -and the signature sharp on the Space above, that they must play every note sharp that is on the Space above, and on the Second Line, the octave of the Space Above.

Sometimes a note that is on a line or space which is affected by a signature sharp, has a Natural before it, and instrumental players then play that note Natural, instead of playing it as the signature requires.

Although players have to learn so much about signatures, singers do not have to learn anything more about them than to remember what Keys they denote, with this one exception.

When a Signature Sharp is cancelled by an Accidental Natural, (that is, by a natural at the side of a note,) singers must sing the note

which has such a Natural before it. FLAT. So whenever singers see a Natural before a note that is in a measure in which no previous note has a sharp that the Natural is intended to cancel, they must remember that it cancels the effect of one of the signature sharps, and that they must sing such a note as if it had a flat before it. This is the only case in which singers ever have to take any notice of signature sharps,

other than to remember what keys they denote. SMALL NOTES, like those in a tune in this chapter, are designed to be played upon an instrument. Sometimes such small notes occupy parts of the measure which should, properly, be occupied by rests, and the singers have to remain silent while they are played, just as they would if rests occupied the places of the Small Notes.

1st Time, - 2D Time, means that the notes which have "First Time" over them, must be omitted when that part of the tune is repeated, and the notes that have "Second Time" over them must be sung in their stead.

EXERCISE A. - Study and practice the following exercise, until the way to treat



ONE.TWO.THREE.TWO, THREE,TWO, ONE, ONE, SEVEN, SIX, FIVE, FIVE, SIX, FIVE, ONE,

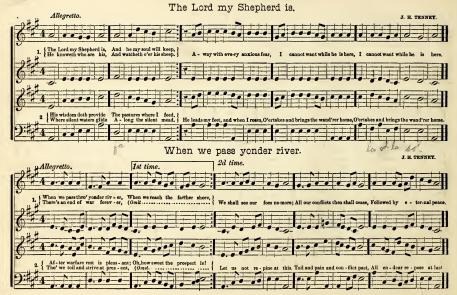
QUESTIONS.—Chapters XXVII.—XXIX. How does a Sixteenth Note look? How much faster than Quater Notes must Sixteenth Notes beung? How much time does a Dotted Eighth Note occupy? What Note is usually next to a Dotted Eighth Note. How much time does a Dotted Eighth Note and a Sixteenth Note occupy? What is the difference between singing two Eighth Notes to a beat, and a Dotted Eighth Note as Notes in Sixteenth Note to a beat? What is Signature Rule

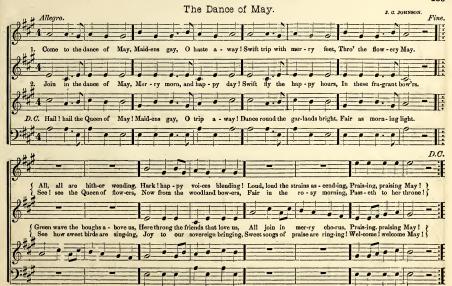
No. 4? In the Key of Three Sharps, in what Keys are the four parts! In the Matural Key? In the Key of One Sharp? In the Key of Two Sharps! What is does "1st Time—2d Time" mean? What is the only place where a singer has to give any attention to a Signature Sharp? When a Signature Sharp is cancel by an Accidental Natural, how must singers sing the sound which the note next

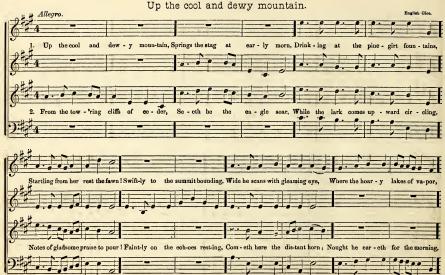
to the Natural denotes?

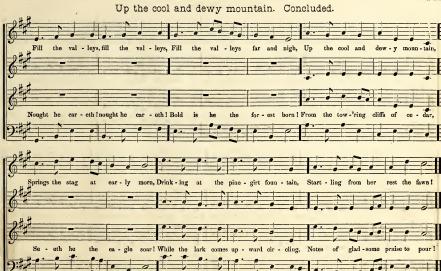
EXERCISE B. — Practice the following tunes by note until the learners can sing by tote, readily, in the Key of Three Sharps. When each tune has been sung by note until it is familiarly learned, sing it by word. The Solo in this chapter can be sung by the whole class in chorus when they practice the piece as an exercise in singing by note, or be omitted and only the clorus practiced. The influence of a natural when it cancels a signature sharp or flat, extends through the measure, and from a measure into the next measure, just as a Sharp or a Flat does.

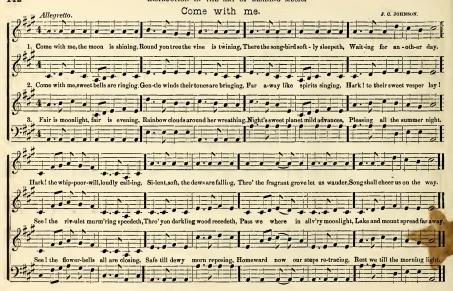












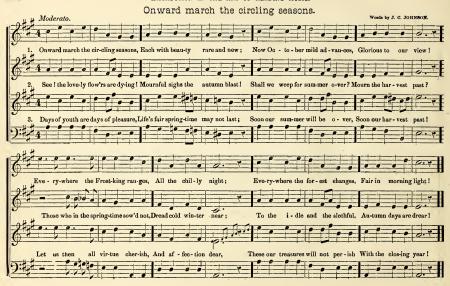
Youthful Pleasure.

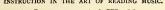


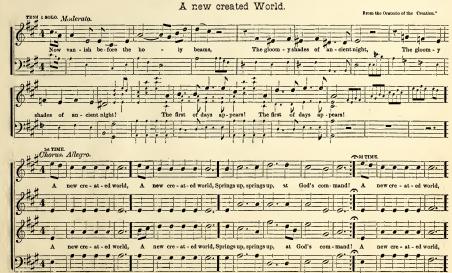


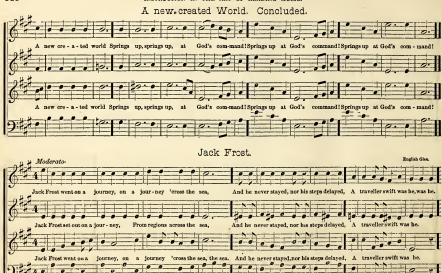
Winter Evening Joys. Concluded.

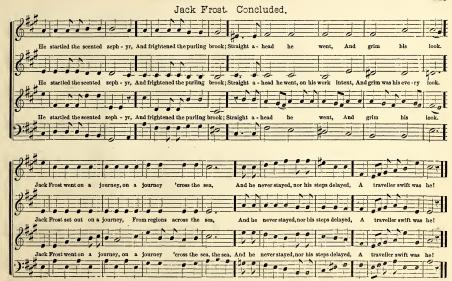








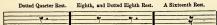




CHAPTER XXX.

SUCCESSIONS SELDOM USED.

The different varieties of notes can be written to succeed each other in an endless variety of ways, just as he letters of the alphabet can be made to form an endless variety of words. Learners soon learn to readily read music in which the notes succeed each other in a common, ordinary manner, just as spelling-book scholars soon learn to read readily all words that are in common, ordinary use. Cecasionally those who are reading music come across a succession of notes that is seldom used, just as readers occasionally come across a word they have seldom or never seen before. There is no other way for learners to treat unusual successions of notes, than to study and become familiar with such successions whenever they come across one, —just as there is no other way for a reader to become familiar with such words, than to study and make himself familiar with such words whenever they come across one. This chapter exhibits several successions of such notes as are seldom met with: in common music.



A DOTTED QUARTER REST denotes that the singers must remain silent for as long a space of time as is required to sing a Dotted Quarter Note. That is, for one and a half counts or beats.

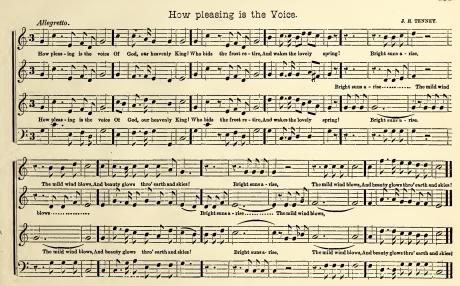
An EGRITH REST denotes that the singers must remain silent for as long a space of time as is required to sing an Eighth Note. That is, for half a beat or count. A DOTTED EIGHTH REST denotes that the singers must remain silent for as long a space of time as is required to sing a Dotted Eighth Note.

A SIXTEENTH REST denotes that the singers must remain silent for as long a space of time as is required to sing a Sixteenth Note. That is, for a quarter of a count or heat.

EXERCISE A.—Carefully study each of the following exercises, until the uncommon successions of notes and rests in them are clearly understood, and then practice the exercise until the learners can sing it correctly.



ers can observe all of the Eighth and Dotted Quarter Rests in it, correctly



CHAPTER XXXI.

THE KEY OF ONE FLAT.

Signature Rule No. 5.—When the signature of a tune is One Flat, the tune is said to be in the Kry of Ore Flat. In the Kry of One Flat.

Flat the parts which have the Troble of are in the Kry of the first place, and the part that has the Base clef is in the Kry of the fourth



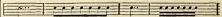
The signature of One Flat tells instrumental players that they must play every note flat which is on the line that they call B, but it only tells singers that the tune is in the Key of One Flat. In the Key of One Flat the Base part is really in the same Key as the parts with the Treble clef in the Key of Two Sharps,—the Key of the Space Below. Yery few Base Singers, however, can sing a note that is lower than the first line of the Base staff, no it is not castomary to call any Base staff key lower than the Key of the First line. When a key is lower than that it is called after the line or space which has ONE OF THE UPER SCALE on it. So although the Base part of this Key is the same as the Key of the Space Below, it is called the Key of the Fourth Line, because one of the upper scale is on that line.

When a Signature Flat is cancelled by an Accidental Natural, (that is, by a Natural at the side of a note,) singers must sing the note which has such a Natural before it. Sharp.

EXERCISE A. — Study and practice Exercise No. 1, until the learners understand how to treat a Natural which cancels a Signature Flat.



When two dots are placed after a note, the note is called a DOUBLE DOTTED NOTE. The second dot adds half the length of the first dot to the length of the sound denoted by the note.



The first dot adds a length equal to two Eighth Notes to the length of a Half Note, consequently, the second dot adds the length of one Eighth Note to the length of a Dotted Half Note. So a Double Dotted Half Note is as long as seven Eighth Notes tied into one note. That is, it is only half a count or beat shorter than a Whole Note.

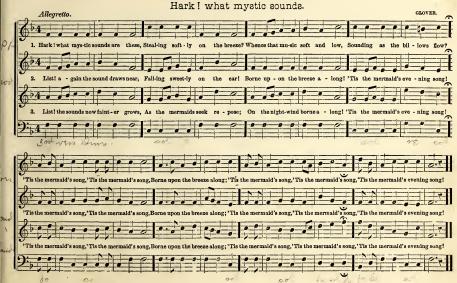
A Double Dotted Quarter Note is as long as seven Sixteenth Notes tied into one note. That is, it is only a quarter of a count or beat shorter than a Half Note.

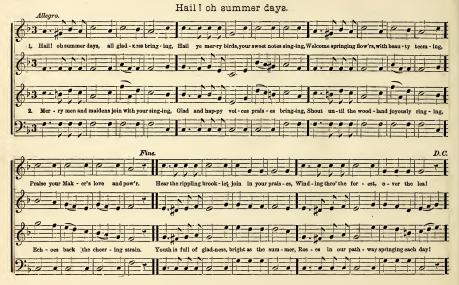
FINALE means that the part of the tune where it is placed, must be sung as a final close to the piece, after all of the repeats and verses which come before the "Finale" have been sung.

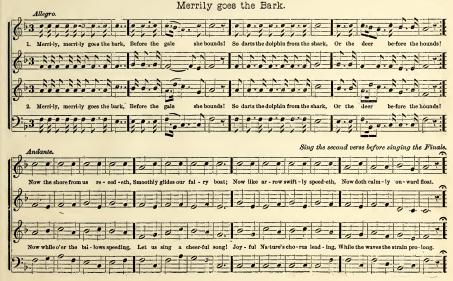
EXERCISE B. — Practice Exercises Nos. 2 and 3, until the learners can sing Double Dotted Half and Quarter Notes correctly.

No. 2.

EXERCISE C. — Practice the following tunes until the learners become well accustomed to singing by Note in the Key of One Flat. When each tune is well learned by Note, sing it by Word. In "Merrily goes the bark," the last measure of the fourth line of the Finale is correct when the repeat is sung, tui it has one Sixteenth Note too much in it when the next line to it is sung. The proper way to write such a passage is to write the last measure of the fourth line twice, and put. "lat Time" and "2d Time" over it,—so that the "lat Time" measure would fit the repeat, and the "2d Time" over it,—so that the "lat Time" measure would it the repeat, and the "2d Time" over it,—so that the "lat Time" measure late the late of the

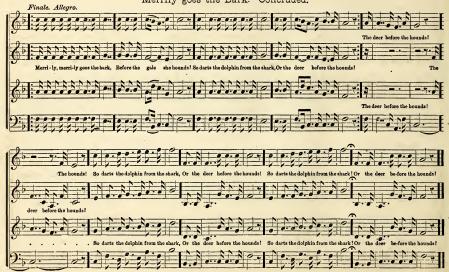


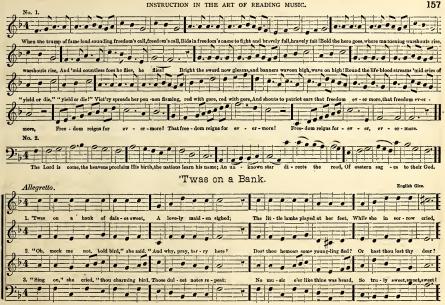




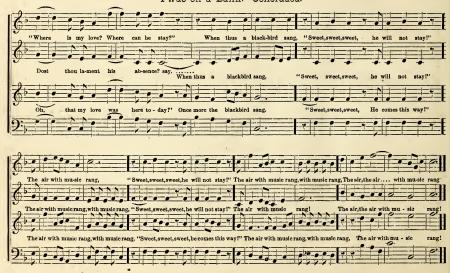
INSTRUCTION IN THE ART OF READING MUSIC.

Merrily goes the Bark. Concluded.





'Twas on a Bank. Concluded.



CHAPTER XXXII.

TRIPLETS.

One, or two, or three, or four equal sounds can be sung to one count or beat. A Quarter Note denotes one sound to a beat. Two Eighth Notes denote two equal sounds to a beat. Four Sixteenth Notes denote four equal sounds to a beat. But no notes to denote three equal sounds to a beat have ever been invented.

Notes are called Quarter Notes, Eighth Notes, and Sixteenth Notes, because four, or eight, or sixteen of them are equal to a Whole Note. If there were any notes that would denote three equal sounds to a beat, of course, twelve of them would be equal to a Whole Note, and they would be called a "Yaelth Notes."

As no Twelfth Notes have ever been devised, Eighth Notes with a figure 43" over or under them are made to do duty as Twelfth Notes. The "3" denotes that the Eighth Notes denote three equal sounds to a beat instead of the two equal sounds to a beat that Eighth Notes usually denote. Three Eighth Notes with a "3" over or under them, are said to form a TRIPLET.

Eighth Notes which form Triplets are treated exactly as Twelfth Notes would be treated if there were such notes. That is, a Quarter Note formed of two of the Eighth Notes which belong to a Triplet, is two-thirds of a

beat long, just as a note formed by combining two Twelfth Notes would be two-thirds of a beat long;—and a Dotted Quarter Note formed of three of the Eighth Notes that belong in a Triplet is one beat long, just as a note formed by combining three Twelfth Notes would be one beat long. So the following Quarter Notes are two thirds of a beat long, and the following Dotted Quarter Note is one beat long.

QUESTIONS .- CHAP. XXX-XXXII. - How does an Eighth Rest look? What is the difference between its appearance and that of a Quarter Rest? How long a silence does it denote? How does a Sixteenth Rest look? How long a silence does it denote? How long a Silence does a Dotted Eighth Rest denote? A Dotted Quarter Rest? What is Signature Rule No. 5? When a signature flat is cancelled by a natural, how must the singers sing the note which has the natural before it? In what keys are the four parts in the natural key? The Key of One Sharp? Two Sharps? Three Sharps? When a note is double-dotted, how much does the second dot add to the length of the note? How many Eighth Notes tied would denote a sound as long as is denoted by a Double Dotted Half Note? How much shorter is a Double Dotted Half Note than a Whole Note? How many Sixteenth Notes tied would denote a sound as long as is denoted by a Double Dotted Quarter Note? How much shorter is a Double Dotted Quarter Note than a Half Note? What kind of notes ought to denote three equal sounds to a beat? What kind of notes do denote three equal notes to a beat? When Eighth Notes denote three equal sounds to a beat, what are they called? How long a sound does a Quarter Note denote when it is formed of two Triplet Eighth Notes? How long a sound does a Dotted Quarter Note denote when it is formed of three Triplet Eighth Notes? EXERCISE. - Practice the following tunes by note and by word, until the

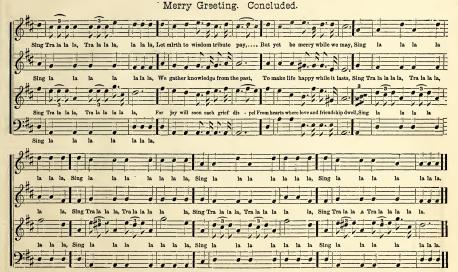
EXERCISE. — Practice the following tunes by note and by word, until the learners can sing Triplets correctly.



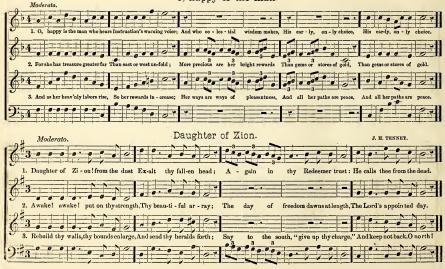


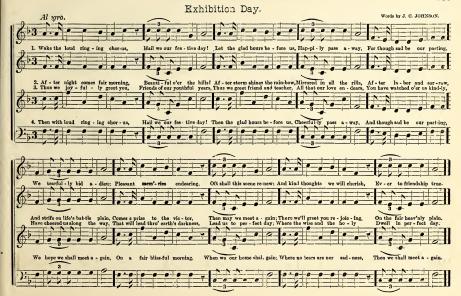
Thus in Switzerland the joyous echoes sounding, Thus in Highland glens the bugle's tone rebounding; Free hearts e'er rejoice on mountain sides a -bid -ung.





O, happy is the man.





CHAPTER XXXIII

THE KEY OF TWO FLATS.

SIGNATURE RULE NO. 6. When the signature of a tame is Two Flats, the tune is said to be in the KEV or Two FLATS. In the Key of Two Flats, the parts which have the Trobbe Clef are in the KEV or THE THE LINK, and the part that has the Base Clef is in the KEV OF THE SECOND LINE.

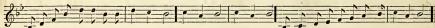


The parts with the Treble Clef in this Key are in the same Key as the part with the Base Clef in the Key of Two Sharps. The part with the Base Clef in this Key is in the same Key as the parts with the Treble Clef in the Key of Oue Sharp. Instrumental players have to remember that in this key they must play every note flat which is on a line or space that they call B and E, but singers only have to remember what key the signature denotes. As the key note in this key is on a line which has a signature flat on it, instrumental players call this key the key of B Flat.

EXERCISE. Practice the following tunes by note and by word until the learners are thoroughly familiar with the key of Two Flats.



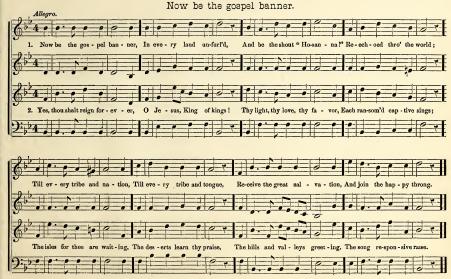
Ding-dong, dirg-dong, ding-dong, ding-dong,

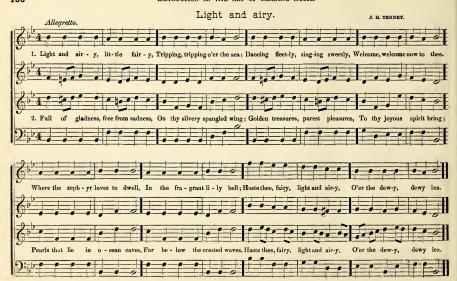


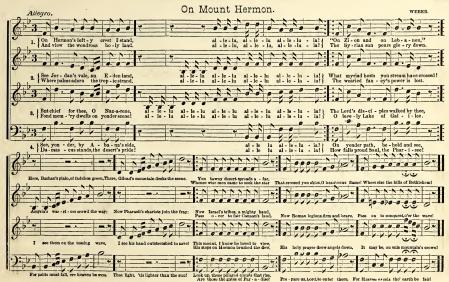
When the nation's birthday com-eth, ring the bell. Ding-dong bell! ding-dong bell! When that birthday com-eth, then we'll ring the bell.

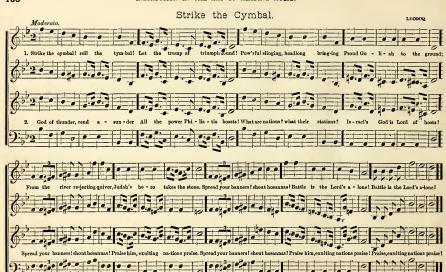


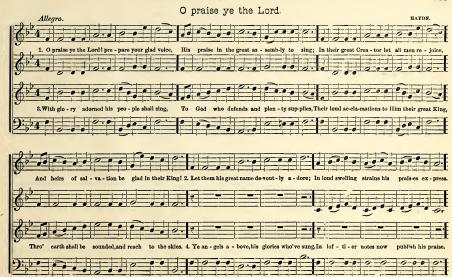
Be their zeal in heav'n re-cord-ed, with suc-cess on earth re-ward-ed; God speed the right! God speed the right



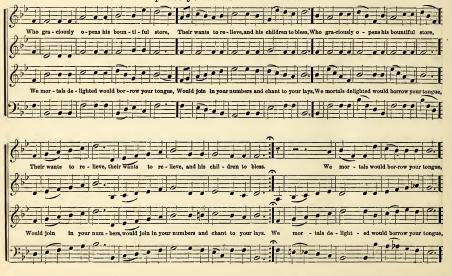








O praise ye the Lord. Continued.



INSTRUCTION IN THE ART OF READING MUSIC.

O praise ye the Lord. Concluded.



Key of E Flat

CHAPTER XXXIV.

THE KEY OF THREE FLATS.

SIGNATURE RCLE NO. 7. When the signature of a tune is Three Plats, the tune is said to be in the Key of Three Flats, the parts which have the Treble Clef are in the Key of Three Flats, the parts which have the Base Clef is in the Key of the first Line, and the part that has the Base Clef is in the Key of the there was the part that has the Base Clef is in the Key of the there was the part that has the Base Clef is in the Key of the there was the part that has the Base Clef is in the Key of the three parts.

Key of Three Flats,

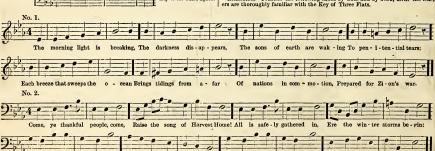
Key of Three Fals.

DO. RE. MI. FA. 60L. SOL. DO. OND. WO. HIRER FOUR. FIVE. ONE.

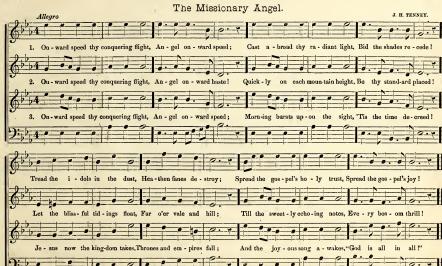
DO. THERE FOUR. FIVE. OF R. Key of the Third Space.

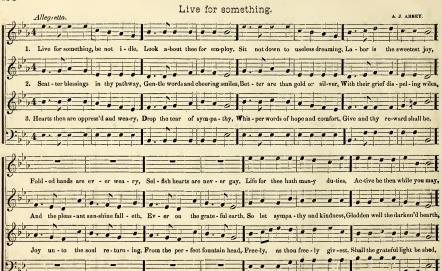
The parts which have the Treble clef in this key are in the same key as the Base part in the key of One Sharp. The Base part in this key is in the same key as the parts with the Treble clef in the Natural key,—only, as a Base part key is never called by a name lower than the First Line, the Base part in this key is called after the space on which the note is placed that denotes ONE OF THE UTFER SCALE in the Natural Key. All that singers need to remember about the signature of Three Flats is the key it denotes, but instrumental players have to remember that it means that they must play every note flat which is on the lines and spaces that they call B, E and A. As the key note in this key is on a line which is affected by a signature flat, instrumental players call it the Key of E Flat.

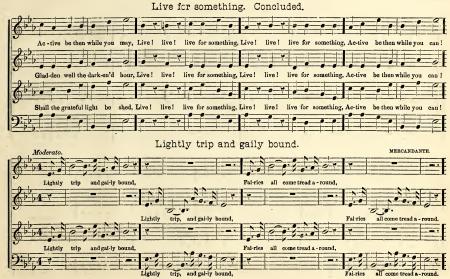
QUESTIONS, CHAPTERS XXXIII AND XXXIV. In the Key of Two Flats, In what key are the parts which have the Treble Clef? In the Key of Three Flats? In the Key of Two Flats, in what key is the Base part? In the Key of Three Flats? In what keys are the four parts in the Natural Key? In the Key of One Sharp? Two Sharps? Three Sharps? One Flat?
EXERCISE. Practice the following tunes by note and by word, until the learn



For our Mak-er doth pro-vide For our wants to be supplied. Come to His own temple, come, Kaise the song of Harvest Home!



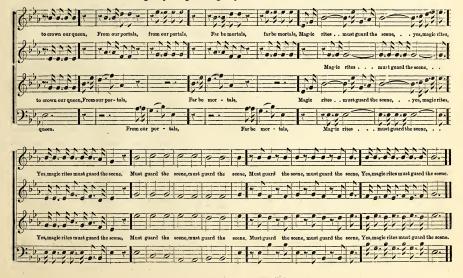




Lightly trip and gaily bound. Continued.



Lightly trip and gaily bound. Concluded.



CHAPTER XXXV. REVIEW OF THE KEYS.

The Scale is really a series of the following seven distances, viz: Step, Step, Half Step, Step, Step, Klep, Half Step. As it is necessary to make eight sounds to produce these distances, it is customary to call the scale a series of eight sounds, but any eight sounds which will produce these seven distances, will produce the scale.

On the keyboard of pianos and organs, the white keys produce the sounds which are called natural, and the black keys produce the sounds that are called sharps and flats. If a player should play the scale and commence with the key that is called C, he could play it with white keys, because instruments are so made that a succession of white keys will produce the series of distances which form the scale, provided the first one is C. This is the reason why the signature of the Key of C is natural. But if a player plays the scale commencing with any other letter than C, he has to use some of the black keys that produce the sharps and flats in order to produce the succession of Steps and Half Steps which form the scale, and whatever number of them he has to use, forms the signature of that key. For example, if he commences with G, he will have to use one sharp, so one sharp is the signature of the Key of G. If he commences with F, he will have to use one flat, so one flat is the signature of the Key of F. If he commences with A, he will have to use three sharps, so three sharps is the signature of the Key of A. And so on.

In the way singers sing by note, there are only seven keys, viz: the Natural Key, and the keys of One, Two and Three Sharps and Flats. But in the way instrumental players have to read music, there are many more keys. So what form two different keys in instrumental music, form only one key in vocal music. The following examples exhibit these keys:



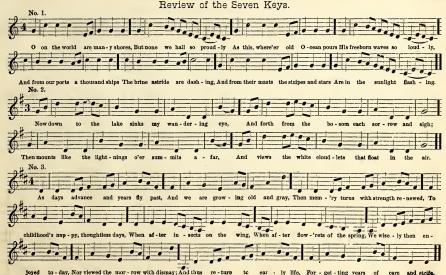


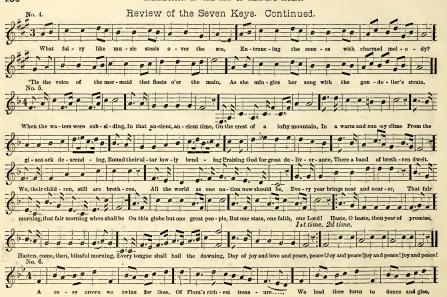
In the way players read music, it makes a great deal of difference whether a signature is four sharps or three flats, as every player knows,—but in the way singers sing by note, both of these signatures denote the same key: the Key of the First Line. A similar sameness is illustrated by each of the foregoing examples.

Properly speaking, no vocal music should have more than three sharps or flats in its signature; but for the reason explained in the next chapter, singers will sometimes meet with pieces that have four, five, or even six. Learners only need to remember, however, that if there is a greater number of sharps or flats in the signature of a tune than they have become accustomed to in the foregoing chapters, the difference between the number in the signature and servex will tell them an opposite signature which they are accustomed to that denotes the same key. That is, four sharps denote the same key as three flats because four and three make sever; five flats denote the same key as two sharps, because five and two make seven; and so on. This is illustrated in the foregoing examples.

In studying the foregoing chapters, therefore, the learners have become able to sing by note in all of the keys. They have practiced only one key at a time, however, and they must now practice them all, one after the other. So, during the remainder of the course of instruction, let the learners practice the following "Review of the Seven Keys," singing the tunes by note after the other, with no other stop than enough to allow the instrument to play the first two lines of each tune as an interlude. Practice it faster and faster at every lesson, so that by the time the course of instruction ends, the learners can sing this review as fast as it is possible to sing—this making it certain that they can sing by note in every key, with great facility.

Two notes printed one over the other are called Citotoc NOTES, and mean that the singers may take their choice which to sing. It is usually understood, however, that all shall sing the upper note who can, and that only those shall sing the lower note whose compass does not go high enough trenable them to react the upper note.







CHAPTER XXXVI.

DIFFERENT WAYS OF PRINTING MUSIC.

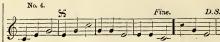
If one who cannot read writing should learn from an experienced writing teacher, when his lessons were finished he would be familiar with such writing as writing teachers write. But afterwards, when he has to read writings a writing teacher such such such as the writer of all sorts of people, he would find them written in all sorts of people, he would find them written in all sorts of ways, without much regard to the principles the writing teacher taught him. He could be sure of this, however: the writing teacher would have taught him to read everything there is in the alphabet, and so, there cannot be anything in any writing which he has not learned, only everythody does not write everything as the writing teacher wrote it. This same thing is true of music. The music in the foregoing chapters was written by an experienced music teacher, who understands how to write music so that learners can most readily understand it. Those who have learned the foregoing chapters now know how to sing all kinds of music by note, but they have only become familiar with reading music that is writter as a experienced music

teacher writes it. In their future practice they will frequently meet with music written as differently from the way a skillful teacher would write it. as letters are often written differently from the way a skillful writing teacher would have written them. Those who have learned the foregoing chapters can be sure of this, however. They have learned every thing which any one has to learn in order to become able to sing all kinds of music by note, only everybody does not write all of these things as the teacher who wrote the music in the foregoing chapters has written them. In whatever way the music is written, however, with a little study, those who have learned the foregoing chapters will be able to understand what it means, and will find that it means something they have learned, only printed in a different way.just as those who have learned from a skillful writing teacher often have to study a letter to find out what it means, because its writer has written it to differently from the way their teacher taught them to write. The following are some specimens of music written differently from the way the music in the foreging chapters is written.

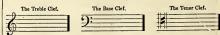


In the foregoing chapters a Quarter Note is one best long in every tune,

and only one figure is printed after the clef, which shows the number of beats or counts in each measure. But some singing books have an Eighth Note one beat long in some tunes, a Quarter Note one beat long in some tunes, and a Half Note one beat long in some tunes. In such books two figures in the form of a fraction are printed after the clef, the numerator denoting the number of beats or counts in each measure, and the denominator denoting what kind of a note is one beat long. In No. 1 of the foregoing examples, the notes mean what they do in the foregoing chapters. In No. 2. an Eighth Note is one beat long, a Quarter Note is two beats long, two Sixteenth Notes are sung to one beat, and so on. If an Eighth Note is one count long, shorter notes than Sixteenth Notes are needed to denote four sounds to one count. Such notes are made with three dashes, and are called THIRTY-SECOND NOTES. In No. 3, a Half Note is one count long, a Whole Note is two counts long, two Quarter Notes are sung to one count, and so on. If a Half Note is one count long, a longer note than a Whole Note is needed to denote a sound four counts long. Such a note is made like a Whole Note, with two lines on each side of it, and is called a DOUBLE NOTE.



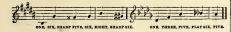
Some people abbreviate music as in example No. 4. D. S. stands for the Italian words Dal Segno, which mean "go back to the sign." To sing this example, after singing the last note, the singers must commence with the fourth note, which is under the sign "S."



In the scores of English singing books, this "Colef" is put at the commencement of the Tenor part and placed on the Third Line, thus making the Third Line "C," instead of the Third Space. This, of course, makes it necessary to read music from the Tenor part very differently from the way it is read from the other parts. Those who first wrote American singing books never adopted this plan, but they used the "G cleft" for the Treble, Alto and Tenor parts, thus making them read exactly allike.

Recently, many American writers place this "C def" at the commencement of the Tenor part, and call it the "Tenor ledt," but they intend it shall meant exactly the same that the "G" or "Treble" clef does. So, of course, it is unnecessary to use it at all; and as it is not only useless, but does not make a soure look near so well as it looks when it has three Preble clefs and one Base clef; this Tenor clef is not used in the foregoing chapters. So many American writers use it, however, that it is used in the following chapters in the same manner that it is used in some American singing books. Whenever those who have learned the foregoing chapters see a Tenor clef in an American singing book, therefore, they only need to think that it means exactly what the Treble clef means. It can also be considered as telling the singers, "this is the Tenor part," a piece of information which they do not need an extra clef to impart to them.

There are no more than three sharps or flats in the signatures of the music in the foregoing chapters, because no more than that number are needed in vocal music. Some of the writers to which this chapter refers, bowever, use more, as is stated in the foregoing chapter. If a tune has five sharps in its signature, a character called a DOUBLE SHARF would have to be used to denote SHARF TWO, SHARF FIVE, OF SHARF SIX; and if a tune has five flats in its signature, a character called a DOUBLE FLAT Would have to be used to denote FLAT TWO, FLAT FIVE, FLAT SIX, or FLAT SEVEN. A Double Sharp is made by a cross, or by two sharps side by side. A Double Flat is made by two flats side by side. Double Sharps or Flats are seldom seen in music with no more than three sharps or flats in the signature.



CHAPTER XXXVII.

TWELFTH NOTES.

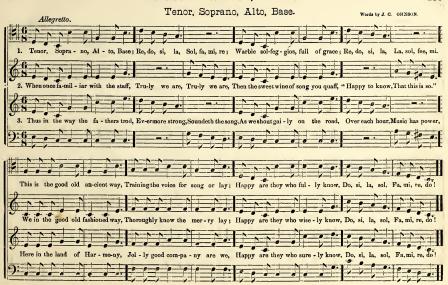
A variety of tunes has "6-8," "9-8," or "12-8," after the clef. These figures denote that there are the value of six, nine, or twelve eight! notes

in every measure of the tune, which must be treated as Triplets. That is, in this variety, the whole tune would be composed of Twelfth Notes, as explained in chapter xxxii, if there were any such notes, but as there are not, they are composed of Eighth notes, which are made to do duty as Twelfth notes, by being treated as Triplets; only, as every note in the same tune must be treated as the whole or a part of a Triplet, no "3" is printed over them. So a tune with "6-8" after the clef is in Double Time; one with "9-8" in Triple Time, and one with "12-3" in Quadruple Time; and in all such tunes, a Dotted Quarter Note is one beat long, and three Eighth Notes, or their value in some other kinds of notes, must be sung to one beat or count throughout the whole tune.

The instructions in the art of reading music end with this chapter. Other methods require learners to study many perplexing subjects that are not mentioned in these instructions, because they have nothing to do with showing people how to sing by note. This is proved by the fact that all who have learned the foregoing chapters will find that they know how to sing by note any of the vocal music in common use. Although, while studying the art of reading music, it is usual to practice a tune by note before singing it by word, skillful singers can sing a tune at sight by word, without having to take the trouble to first sing it by note. Such singers think what sound of the scale each note denotes, but instead of singing that sound with the Italian name of that sound of the scale, they sing it, at once, with the word that is set to it. Vocal music is often printed in what is called a con-DENSED form, all four parts being printed on two staves, the Treble and Alto on one Treble staff, and the Tenor and Base on one Base staff. Some of the pieces for practice which come after this chapter, and all of the masic in Part I, is printed in this condensed form.

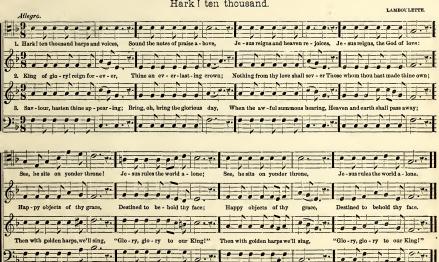
EXERCISE. Practice the following tunes by note and by word, until the learners become familiar with the variety of music in which a Triplet occupies the time of each beat, throughout the whole tune.

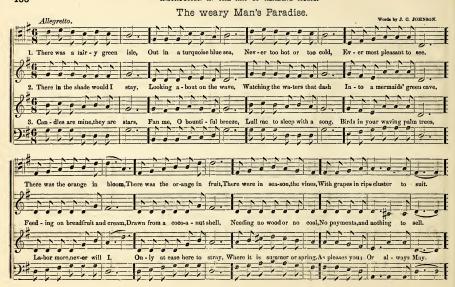






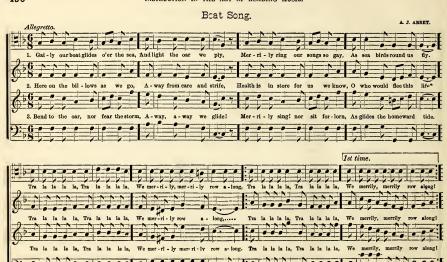
Hark I ten thousand.

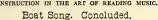


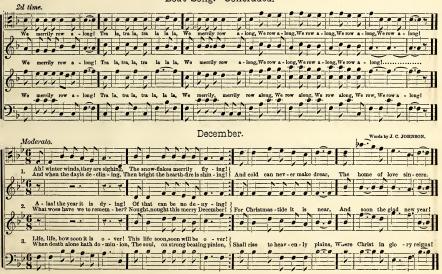


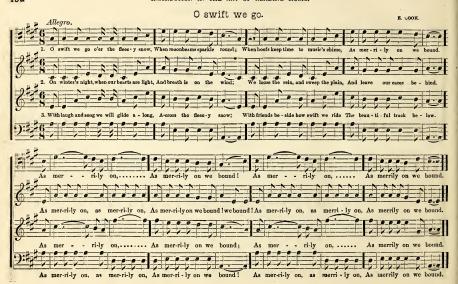
The weary Man's Paradise. Concluded.



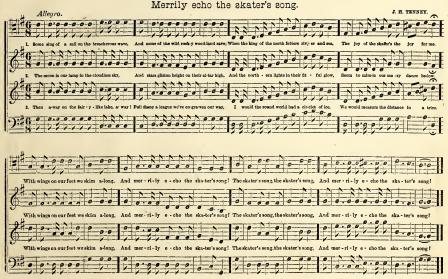




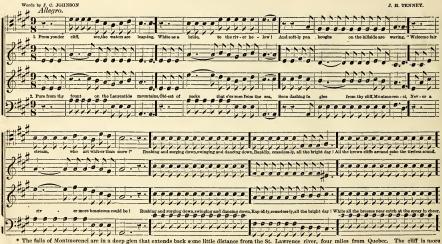




INSTRUCTION IN THE ART OF READING MUSIC.



Montmorenci. *



than two numbered set high and a little sloping, so that the falls, fifty feet which ear beaten into the whitest of foam, which extends from top to bottom. The cataract with the dark brown walls of the glen,—the green trees and bushes, with the constant rainbown in front of the falls, furnish a picture which once seen is never forgotten. The Laurentide bills or mountains, from which the Montmorence comes, are a coording to geological, the very oldes to the continues.

Montmorenci. Concluded.



INSTRUCTIONS IN MARKING TIME.

Musical sounds are measured by noting the TME which clapses while a sound endures. When something is done for the special purpose of noting the time that clapses, it is called MARKING THE TIME. Different ways are employed to mark the time. One is to make motions with the hand. This is called BEATING TIME. Each motion is called a beat, and sounds are spoken about as being so many beats long. Another way is to count at equal intervals of time. This is called COUNTING THE TIME, and sounds are snoken about as being so prany counts long.

Marking Time must be used in singing just as people use spelling words when they are reading aloud. To be a good reader, one must be dibe to spell all words, but he must not spell words when he is reading aloud if it is possible to pronounce them correctly without spelling them. To be good singers, people must be able to mark the time as accurately as the pendulum of a clock, but they must not beat or visibly mark it when they are singing before listeners if it is possible to sing the tune correctly without. So learners must sing all of the tunes they practice, without marking it me, which they can sing correctly without marking it.—but they must acquire the ability to mark time perfectly, so that they can mark it when they cannot sing a tune correctly without.

In many times the time will take care of itself. In such times singers do not need to think anything about time. Just as it reading, it most words the spelling will take care of itself, and in such words readers do not need to think anything about spelling. In many times the singers can make the sounds of the right length by mentally comparing the length of the note with the length of a Quarter Note. That is, if the note is a Half Note, by thinking that it must be twice as long as a Quarter Note; if the Notes are Eighth Notes, by thinking that they must be sung twice as fast as Quarter Notes, and so on. All of the tunes in the first twenty-one chapters in Part II can be sung without marking time, by thus comparing notes with Quarter Notes.

When the time is marked by counting, tunes which have a figure "2" after the clef must have two counts in each measure. Such tunes are said to be in DOUBLE TIME, or in DOUBLE MEASURE. Tunes that have "3" after the clef must have three counts in each measure. Such tunes are said to be in TRIPLE TIME, or in TRIPLE MEASURE. Tunes that have "4" after the clef must have four counts in each measure. Such tunes are said to be in QUARPUPLE TIME, or in QUARPUPLE MEASURE.

EXERCISE A.—Let the class "fluently" learn the three tunes in this chapter. Then let half the class sing the tunes and the other half commute the time and. Practice in this way until all of the learners can count the time aloud, with the most perfect accuracy.

Of course, people cannot count aloud and sing at the same time. After the learners have become able to count aloud with clock-work accuracy, they must become able to count the time INAUDIRIA. To do this, they must definitely think the counts, exactly as they do when they count aloud, only doing the counting in their thoughts, without noise or motion.

EXERCISE E.—Practice the tunes in this chapter, counting the time inandibly. First, let half the class sing and the other half count inandibly. When all lave practiced so much in this way that they can count inaudibly, let the whole class

sinc the tunes and count inaidibly while they sing.

No teacher can tell whether scholars count inaidibly or not, therefore, if the learners become able to mark time accurately by counting inaidibly, they will do it by patiently training themselves in doing it, for they are the only ones who can that no one is considered an educated singer or player who cannot mark time accurately by counting it inaudibly. An educated musician would be aslamed to be obliged to count aloud or beat in order to perform a piece correctly, when he is performing before listeners, as an educated carler would be ashamed to be obliged to spell words aloud in order to read a piece correctly, when he is reading to insteme the performing before listeners, as an educated reader would be ashamed to be obliged to spell words aloud in order to read a piece correctly, when he is reading to listeners.

When a tune in Double Measure has the time marked by heating it, two motions of the hand must be made,—the first Down and the second UP. In Triple Time three motions must be made.—the first Down, the second LEFT, (i.e., towards the left hand), and the third UP. In Quadruple Time commotions must be made,—the first Down, the second LEFT, the third RIGHT, (i.e., towards the right hand), and the fourth UP.

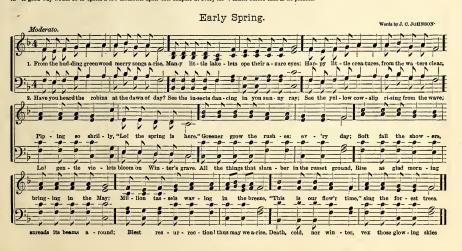
The motions must be made with the forcarm,—i.e., below the elbow. The rest of the arm must not be allowed to move. The motion must be instantaneous, and the hand nust then remain motionless until it is time to make the next motion.

When singers beat time and at the same time speak and tell which way the motion is made, they are said to BEAT AND DESCRIBE the time. For example, to beat and describe Donble Time, they would say, "Down, DF," Triple Time, "DOWN, LEFT, UP;" and Quadruple Time, "DOWN, LEFT, BIGHT, UF."

EXERCISE C.—Let the class sing the tunes in this chapter and beat the time. At first, let half the class sing and beat and the other half describe and beat When they do this well, let all sing and beat.

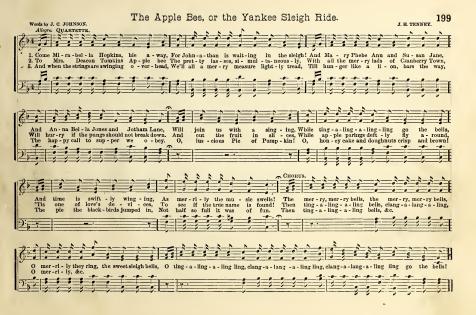
WEEN THIS CHAPTER I LEARNER.—This chapter is designed to make the learner sphys cally able to mark the time. I express them to do this by practicing, in the same way that piano scholars practice the scales. The chapters in Part II are so constructed that learners do not need to possess the ability to mark time until they reach chapter axii. It is left for the teacher to decide when they shall study it. A good way would be to spend a few moments upon this chapter at every les-

son; but provided the lea mers can count and beat time accurately by the time they reach chapter xxii, it is immerrial when they learn this chapter. The teaches also, can do as he pleases about when to require the learners to measure the time by marking it when they are singing. Chapter xxii is the first where it is absolutely necessary to mark the time, but the teacher can use marking the time as much before that as he pleases.

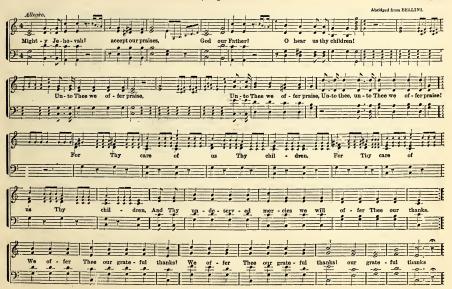


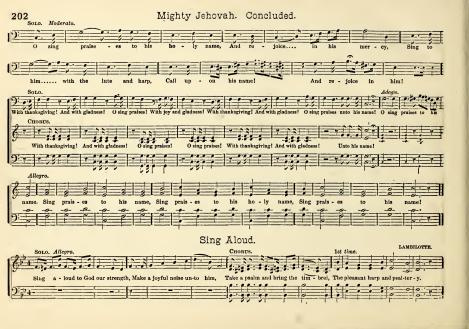
March Winds.

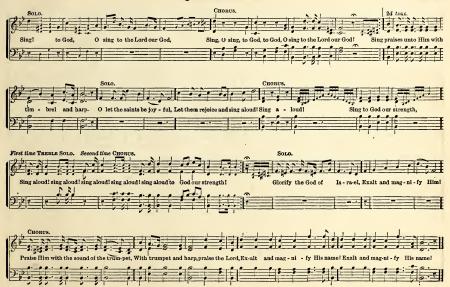










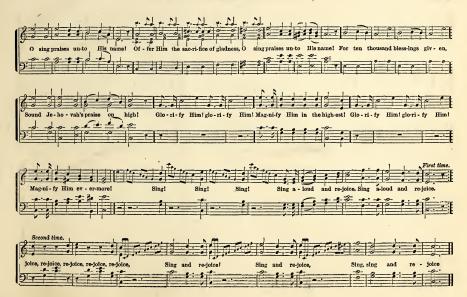


Hal-le-lu-jah!

Hal-le-lu-jah!











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